

# Continuo Playing

*on the Lute, Archlute  
and Theorbo*

NIGEL NORTH

*The Greatest Excellency in This kind  
of Performance lies beyond whatever  
Directions can be given by Rule.*

(Thomas Mace, *Musick's Monument*,  
London, 1676, p. 217)

INDIANA UNIVERSITY PRESS  
Bloomington and Indianapolis

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## PREFACE

Why another book on continuo playing when there are so many original and modern tutors and treatises already available? Surely there is sufficient material for lute players to study this subject?

The lute and theorbo are so different from the organ and harpsichord that it is not satisfactory to learn from keyboard sources. There are very few original seventeenth- and eighteenth-century tutors for plucked instruments and those that are extant do not impart much helpful information. The collections of songs that include tablature realizations for theorbo in England and Italy seem, from their contents, to have been compiled by or for amateurs and beginners. Yet we know that the theorbo was one of the most important and popular instruments used for basso continuo accompaniment in the seventeenth century. The tradition of playing these instruments must have been a living one, learnt by example and practice and handed down from teacher to pupil. In the twentieth century we need a little more help in recreating the right style of accompaniment, and so, for this purpose, I am offering here the fruits of ten years' experience of accompanying on the lute, archlute and theorbo.

The art of basso continuo was an extremely important aspect of lute and theorbo playing in the seventeenth and eighteenth centuries. It has many benefits for modern players and its study and practice should be encouraged. Through it one can learn harmony, counterpoint and many points concerning composition. The harmonic tension and relaxation in music is so important to phrasing and interpretation and can be an immense help in solo playing. I would recommend, from experience, that those embarking on the study of basso continuo for the first time, should analyse all their solo music from the continuo player's point of view. It is very important and beneficial to learn to recognize all harmonic progressions in lute music which is written in tablature. Thoroughbass accompaniment should also encourage players to accompany singers and play in ensemble, both of which are extremely important aspects of a lutenist's training.

In 1676, Thomas Mace said: 'This *Thing* will require a *Quick Discerning Faculty* of the Ear; an *Able Hand*; and a *Good Judgement*. The first of which must be given in *Nature*; the two last with *Practice* and *Care*.'<sup>1</sup> I have, therefore, assumed that players wishing to benefit from this book should have an advanced playing ability on the (Renaissance) lute and should be able to read staff notation fluently on that instrument. Without these two accomplishments, continuo playing is impossible. Some knowledge of harmony would be helpful, but one could learn everything from studying basso continuo. Those lacking the first gift that Mace mentions above will find this study rather difficult.

Within this framework there will naturally be a wide range of abilities. The reader should feel free to use only those parts of the tutor that are necessary. My aim has been to provide for all abilities.

Part One describes all the different types of lutes and theorbos. This can be very confusing to new students and it is very important that one understands this whole subject before choosing an instrument and embarking on the theory and practice.

Part Two gives all the theoretical material, explained with musical examples, for the lute or archlute.

Part Three contains a method that I have found to work for beginning the practical study of continuo playing using the lute or archlute tuning. I would advise, again from experience, that continuo playing be studied on the lute or archlute first. The theorbo is such a different instrument and has many problems which are best approached by one who is experienced in continuo playing on an easier instrument.

Part Four shows how one might then begin on the theorbo, giving many examples of chord shapes suitable to the instrument.

Part Five contains complete musical examples. These should provide the student with a comprehensive collection of music in which the main areas of the repertory are covered.

Progress will always be swifter if this tutor is used together with a teacher. Example, in an improvised art, is always better than written instructions, hence the limited nature of this book.

I would like to thank so many people who have contributed to this book over the last ten years. Robert Spencer was the first to awaken in me an interest in continuo playing. Not only is he a constant source of help, encouragement and enthusiasm in so many ways, but when I first started to play continuo he was so kind in recommending me for various performing engagements in opera and concerts. These provided the vital, initial experience that is necessary for a continuo player. My thanks also go to all the ensembles and singers with whom I have worked for the experience they imparted, and to all pupils without whose questions and problems I would have been at a loss to know where to begin in preparing this book. Above all, the support and companionship of the soprano Mary Beverley has been indispensable. Not only is she responsible for the preparation of the song text translations and many other grammatical touches, but her wonderful singing has been a true inspiration. Our concert work together has been extremely stimulating and educational and I hope that the fruits of this are evident in this book.

So many colleagues and fellow lutenists have helped in providing material. My thanks go particularly to Roger Short, Tim Crawford, Jakob Lindberg, Andrea Damiani, Douglas Alton Smith, Ray Nurse, Kevin Mason, Bill Sampson and Dr Joseph Klima for all their direct and indirect help.

Martin Kingsbury and the staff at Faber Music have been very helpful, encouraging and patient. All mistakes and omissions are completely my own. I hope that this will not be the only twentieth-century tutor for *basso continuo* on the lute and theorbo. As I have indicated, much of what I have written has perforce been founded on experience only as there is so little in original lute and theorbo sources from which to draw, and there could therefore be as many approaches to the subject as there are players. I shall welcome any comments and criticisms so that we may continue to improve our knowledge of this living art.

Nigel North, London, 1986

## ACKNOWLEDGEMENTS

### *The Theorbo, Chitarrone and Archlute*

Author and publisher are grateful to the following for permission to quote from copyright translations of historical sources:

University of California Press for extracts from G.J. Buelow, *Thorough Bass Accompaniment According to Johann David Heinichen*, © 1966 by University of California Press;

Cathedral Music, London, for the extract from Marco da Gagliano's preface to *La Dafne* trans. J. Erber, © 1978 by Cathedral Music;

The Galpin Society for the extract from N. Fortune, 'Giustiniani on Instruments', *The Galpin Society Journal*, No. 5 (1952);

The Institute of Mediaeval Music, New York, for the extract from B. de Bacilly, trans. A.B. Caswell, *A Commentary on the Art of Proper Singing*, © 1968 by the Institute of Mediaeval Music;

W.W. Norton & Co., for extracts from *Source Readings in Music History*, selected and annotated by O. Strunk, © 1950 by W.W. Norton & Co., Inc., © renewed 1978;

Oxford University Press, for extracts from F.T. Arnold, *The Art of Accompaniment from a Thorough-Bass*, © 1931 by Oxford University Press;

Yale University Press for extracts from F. Gasparini, trans. F.S. Stillings, *The Practical Harmonist at the Harpsichord*, © 1963 by the *Journal of Music Theory*, Yale University Press.



## PART ONE

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# *The Theorbo, Chitarrone and Archlute*

# I

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## *An Historical Background: Musical Qualities of each Instrument*

Concerning the various types of lutes and theorbos that were in use and being developed in the early seventeenth century, Michael Praetorius wrote in 1619 that, 'from year to year, so many changes are being made that nothing very definite can be written.'<sup>1</sup> We are now in a more favourable position and are able to look back and see more clearly what changes and developments did take place and write something definite about them. Most of all, we can see all of the musical reasons behind these changes.

Whatever instrument one uses for continuo playing it is important to realize the special musical qualities of each particular type of theorbo or lute and to remember this when playing a particular repertory. It should be understood that while the term *theorbo* was in use for almost two centuries, what it describes can be any one of several large lutes which differed in many aspects. The function of each theorbo was to play its part as a continuo instrument and often also as a melodic and obbligato instrument, but the tuning, stringing, design and ultimate musical result of each type of theorbo varied considerably.

The purpose of this chapter is to give a brief summary of the history of the theorbo and related instruments and to describe the advantages of each instrument when used for certain repertory. Much excellent research has already been done on the historical details and I recommend articles by D.A. Smith and Robert Spencer, for further reading.<sup>2</sup>

### THE ITALIAN TIORBA OR CHITARRONE

The theorbo was first developed in Italy towards the end of the sixteenth century. This new instrument was expressly developed (or invented) to accompany the *Nuove Musiche* of the Florentine Camerata. Its musical qualities are such that a theorbo accompaniment can give a full, rich, sustaining support to a solo voice in the new monodic songs without obscuring it. The bass register is very strong, compared with the lute, due to the large body and long diapason strings. All of these qualities and characteristics were absent in the lute and show how much the two instruments differ.

The first chitarrone may well have been a bass lute, normally tuned as in ex. 1(a) or ex. 1(b), but adapted to tenor lute pitch in G or A (exx. 2(a) and 2(b)). (See pp. 10–11 for exx. 1–11.) Depending on the size of the lute, a re-entrant tuning was required, lowering the first, and often also the second course an octave. Kapsberger's first book of music for the chitarrone (1604) uses only 11 courses with both of the two top

courses at the lower octave and may well have been conceived for one of these early instruments.

The re-entrant tuning became the common factor in the theorbo throughout the seventeenth century. For most normal tuning for the theorbo and chitarrone, see ex. 3; 14 courses, of which six are stopped (which could be either single or double) and eight are unstopped single basses. Covered strings had not been invented and it was necessary for plain gut strings to be long (c160 cm) to give a strong sound. This large theorbo, known as the *tiorba* (or *chitarrone* in early seventeenth-century Italy) is shown in fig. 1(a) (see p. 12). It was from this large instrument that all other theorbos were developed throughout Europe during the seventeenth century.

For alternative theorbo tunings see exx. 4(a) and 4(b), and when considering the early years of the seventeenth century one must remember Praetorius's comment mentioned above. Gut strings were standard although metal strings are mentioned as alternatives. *Chitarrone* does not mean a metal strung theorbo but was merely the term used in Italy for the theorbo until c1650, after which one only finds the name *tiorba*. *Chitarrone* and *tiorba* mean the same instrument with the same tuning.

Concerning the special qualities of the theorbo, Agazzari says in his treatise on continuo playing (*Del sonare sopra il basso*, 1607):

The theorbo, with its full and gentle consonances, reinforces the melody greatly, restriking and lightly passing over the bass strings, *its special excellence*, with trills and mute accents played with the left hand<sup>3</sup> [my italics].

And in 1628 Giustiniani commented:

In former days also, people used to play the lute a great deal; but this instrument has now been almost entirely abandoned since the introduction of the theorbo. The latter has easily found general acceptance, since it is more suitable for singing to, even indifferently and with an unpleasant voice, and it also gets round the difficulty of learning to play the lute well.<sup>4</sup>

Whether accompanying a single voice or instrument or several voices or instruments, the theorbo can give a sonorous, full accompaniment and the bass range of the instrument should be fully used, according to Agazzari. This will often mean that one will have to play the bass line an octave lower than written. Agazzari also comments that players used many left-hand graces (trills and mordents) and we know from the solo repertory that this is true. Left-hand slurs were also very much in use.

The theorbo is perhaps at its best when accompanying a single voice or instrument. The bass register (on both the stopped and unstopped courses) is so strong that it does not need reinforcing by a bowed bass; in fact this would be incorrect in monodies and much instrumental music. This strength of bass resulted in the melodic use of the theorbo in addition to its role in basso continuo. This trend is exemplified in the Italian trio sonata (e.g. Corelli) where the three parts are for two violins, a theorbo or *violone*, and the basso continuo part is played on the organ. There seems to have been a great tradition for the combination of theorbo and organ in church and theatre. The organ would play a simple version of the bass, with harmony, while the theorbo played a melodic part equal to the violins as well as playing harmony when possible.

The *tiorba* or *chitarrone* (without any other instrument) is often specifically mentioned as a suitable accompaniment for one or two violins, in preference to the harpsichord or organ.

## THE ITALIAN LIUTO OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

The Italian lute of the baroque period kept the Renaissance tuning, usually in G but sometimes in A, and three different names are found: *Arciliuto*, *Liuto* and *Liuto Attiorbato*. They would all use the basic tuning shown in ex. 5.

The *liuto attiorbato* was the real solo lute of seventeenth-century Italy, and although one might play continuo on this instrument its best role was that of a solo instrument. It was double-strung throughout and had a maximum of 14 courses. All strings were of gut (except some metal-strung exceptions) with octaves in the basses. As fig. 1(f) shows, the basses and indeed the body of the instrument are very small and would not give enough support for continuo playing, especially in vocal monodies. Because of the stringing and size its sustaining power is small, but the instrument has an excellent balance for solo music. It was often referred to simply as *liuto* and also *arciliuto* in order to distinguish it from the *tiorba*.

The *arciliuto* (fig. 1(c)) is the continuo instrument which uses the same tuning. It has six pairs of fingerboard strings, sometimes with a double first course, and seven long single basses suitable for continuo playing. This instrument was most popular from c1660 onwards taking the lead over the theorbo, but there are several instruments dating from c1620 of the same dimensions.<sup>5</sup> When *liuto* is specified for a continuo part it most likely means the *arciliuto*. It is best used in instrumental music and anything which requires a more decorated realization. As composers wrote higher and more melodic bass lines towards the end of the seventeenth century, the archlute proved to be a more suitable instrument than the theorbo.

Like the theorbo, it was also used as an obbligato instrument in chamber music, operas and cantatas. The *arciliuto* replaced the *tiorba* in some of the later collections of trio sonatas where its role would be as described for the *tiorba* above, but often the obbligato parts explore the upper and middle range of the instrument when not assigning the instrument to the continuo line.

When the *arciliuto* is used as a continuo instrument in late baroque sonatas and cantatas, it is often necessary to add a bowed bass. The instrument's tenor and bass ranges are not strong enough to sustain the bass line and sometimes the written bass part is too florid to be accommodated on the *arciliuto*.

It seems from the scores of Italian operas and oratorios (including Handel) that one player was often expected to play both the *arciliuto* and *tiorba* using each instrument where appropriate. The player should judge which instrument is best by the key and the nature of the bass line. The *tiorba* is best for sharp keys, recitatives, slow bass lines or those that do not go very high. The *arciliuto* is most suited to flat keys and arias with bass lines which are quite active and of a high tessitura.

In 1702, Raguenet wrote that he had seen Corelli (violin), Pasquini (harpsichord) and Gaetani (theorbo and archlute) play together in the same opera in Rome, and commented that he considered them to be the greatest masters in the world on their respective instruments.

Agazzari also commented: 'Since each instrument has its own peculiar limitations, the player must take advantage of them and be guided by them to produce a good result.'<sup>6</sup>

## THE THEORBO AND ARCHLUTE IN ENGLAND

The Italian *tiorba* came to England in the first decade of the seventeenth century. The first theorbos used were probably based on these Italian models, but very soon the English theorbo developed a unique design (see fig. 1(b)). The idea of having several nuts to take the bass courses probably came from the *English Two-Headed Lute*, as Talbot described it.<sup>7</sup> This was an invention of the English Gaultier, Jacques, whereby each bass course from the seventh or eighth course down increased in length so that the same uncovered gut strings could be used on all the bass courses. This two-headed lute is seen in many paintings of the seventeenth century, particularly from Holland, and often in the context of accompaniment and singing. It seems likely that old lutes were often re-necked to take longer fingerboard strings and a new two-headed pegbox and used for accompanying. The term *theorbo-lute* as well as *theorbo* was often used on title-pages to collections of Ayres and may refer to one of these large two-headed lutes.

In 1676 Mace tells us that the standard tuning for the theorbo proper was in G with only the first course at the lower octave (ex. 6(a)). Smaller instruments were, he said, tuned in A (ex. 6(b)). Mace also points out that it was common practice to have double strings throughout, which must have given a large rich sound, particularly in the bass. When describing the instruments suitable for balancing two treble violins in a consort he suggests the addition of 'a pair of Lusty Full-Seiz'd Theorboes'. The English theorbo would certainly be suitable.

Later in the century (c1700) Talbot states that the English theorbo could be in G or A, single or double throughout. He confirms that it was usual practice to have the second course at the high octave.

When we examine the repertoire for the seventeenth-century English theorbo – ayres and dialogues for one or two voices, consort music of various kinds – we find a predominance of flat keys and bass lines which are not very fast moving. In the later part of the century the tessitura of the bass lines are higher and so the tuning of G with only the first course lowered is ideal. To play in C minor or Eb major on the A-tuned *tiorba* is not easy; nor is the result always successful.

As in the other countries, there was obviously much variety in the sizes of instrument and it is interesting to note that Talbot's example (which provided the basis for fig. 1(b)) has a body almost as large as the *tiorba*. Both Talbot and Mace mention the use of large instruments using the tuning with both courses lowered.

The Italian *arciliuto* was brought to England in the late seventeenth century by the many visiting Italian virtuosi who must have done much to make the instrument popular. As the new Italian style grew in popularity so did the archlute, and by the eighteenth century one hears of the archlute only, the theorbo having dropped out of fashion – being considered too large and too low in pitch.

## THE THEORBO AND ARCHLUTE IN GERMANY

Italian fashions dominated Germany in respect of theorbos and archlutes until the eighteenth century, so if one is playing continuo in music by Schütz and his contemporaries, or in the concerti grossi of Muffat, then the same advice concerning choice of instruments in Italian music would apply.

In 1727 Baron<sup>8</sup> tells us that lutenists of his day generally strung their theorbos in the same tuning as their solo lutes (ex. 7), but mentions that they used single basses for

continuo playing. (In the seventeenth century, he writes, the large single-strung theorbos in the old tuning were used.)

The German theorbo shown in fig. 1(e) is a model which would be ideal for all the late baroque and early classical ensemble music with obbligato tablature lute parts, as well as for continuo parts and even solo music. If one is to learn to read in G and A for the archlute and theorbo, then to read in staff notation on the D-minor theorbo/lute may prove rather difficult, but possibly worth the effort.

As Italian taste was popular in eighteenth-century Germany, and several Italian musicians were employed at German and Austrian courts, the D-minor tuned theorbo-lute may well have been used side by side with the archlute and old-style, large theorbo. Although some makers continued to make Italian-sized theorbos, the most common design became that of the D-minor tuned theorbo. This size of instrument would also allow the English theorbo tuning in A, as many German theorbos have a stopped string length of 74–6 cm which is ideal for this tuning. The range available to both tunings is almost identical and therefore the style of playing and realization of the figured bass would be very similar. Likewise with the archlute, although the tuning is different, the effect the instrument has in a continuo role may be very similar to the German theorbo.

As with the theorbo and archlute, the German theorbo was also used as an obbligato instrument in cantatas, oratorios and operas. Because of the infiltration of Italian practices one cannot always be sure if an obbligato part written in staff notation for *liuto* is for *arciliuto* or German theorbo-lute. One should consider the key and range of the part and also research into who were the original players. For example, the great Francesco Conti was employed at the Viennese court and was well known as an archlute player, whereas Weiss, whilst visiting Italy, probably always played a D-minor tuned theorbo. The obbligato and continuo parts of Handel all require Italian instruments whereas those of J.S. Bach work well on the D-minor tuning.

#### THE THEORBO AND ARCHLUTE IN FRANCE

The 10-course lute, in old tuning (ex. 8), was the main accompanying instrument in France until about 1645. The printed books of *airs de cour* included tablature parts until 1643, and lutes were probably used in the *ballets* at court. In 1637 Mersenne mentions the *arciliuto* (i.e. the Italian *liuto attiorbato*) and describes the large *tiorba* as used in Rome. Gradually this Italian theorbo was introduced into France, and from 1660 the *airs de cour* were published with a figured bass, not tablature.

The theorbo not only arrived late in France but was also used well into the 1730s. We can assume that the instrument was like the large *tiorba* already described, tuned in A with single strings.

Judging from the early tutors written by Italians and printed in Paris 1660 (see Chapters 9 and 10 for further details) it took a little while for a true theorbo style to be developed in France. The solo works of de Visée and the tutors of Delair (1690) and Campion (1716 and 1730) represent the best examples, while the tutors of Bartolomi (1669), Fleury (1660) and Grenerin (1670) are to be approached with some caution.

The theorbo was a very important continuo instrument in theatre, court and chapel and all of the musical qualities of the *tiorba* were employed. No doubt the archlute was also used, according to several sources, but the theorbo was always more popular until the eighteenth century.



The French eighteenth-century theorbo may well have had eight stopped strings and six basses, as recommended by Campion, and some instruments probably used the English theorbo tuning in A.

In 1702, Raguenet observed that in Italy, 'Their archlutes are as large again as our theorbos and their sound consequently louder by half',<sup>9</sup> but this statement may be misleading. Because of the relationship between tuning and string length, his statement cannot be absolutely correct but can point to the general tendency for the Italian instruments to be larger and louder than the French. This must also guide us in matters of style and approach when playing Italian and French music. Unlike music in the Italian style, the French rarely, if ever, used the theorbo as an obbligato instrument.

There is much excellent solo music for theorbo by French theorbists such as Hurel, de Visée, Hotman and Le Moyne. Several sources mention that there was a small instrument used for 'les pièces' tuned a fourth higher in D (ex. 9) – see fig. 1(d). Most manuscripts indicate the keys of the suites which do, however, correspond to the A tuning. No doubt it was common practice to play solos on both tunings, but the smaller instrument is much easier for left-hand stretches. There are no sources which indicate that this solo theorbo was ever used for continuo playing or used in any capacity outside France, but the engraving of Castaldi (fig. 2) shows an instrument of this size.

Concerning the archlute in France, there is a manuscript, now in Bologna, which consists of a collection made by Filippo Dalla Casa in 1759.<sup>10</sup> The book contains some simple instructions for figured bass together with descriptions of three instruments: *mandolino*, *tiorba* and *arciliuto francese*. The first two instruments are tuned as one would expect, but the French archlute has only ten double courses, tuned in old G tuning, and the instrument looks similar in proportion to a small German theorbo-lute. Following the theoretical section there is a drawing of the *arciliuto francese* and a collection of music clefs (see fig. 3). This seems to be a unique reference to this type of instrument, although it is clear that archlutes of one size or another were used in the seventeenth and eighteenth centuries throughout Europe. The music in this manuscript is unfortunately very poor, and Filippo Dalla Casa may have been a rather out-of-date musician trying to survive by composing for his own particular type of archlute.

To summarize, there were three main tunings used for continuo instruments of the lute family in the seventeenth and eighteenth centuries:

- (1) *The large theorbo in A*: 14 courses, generally single throughout; re-entrant tuning (courses 1 and 2 at lower octave).
- (2) *Archlute in G*: 13 courses, old lute tuning; 6 pairs of fingerboard strings; 7 basses, single or double.
- (3) *English theorbo* (with only the first course at lower octave). The English theorbo in G: 13 courses; other theorbos of the eighteenth century (Campion etc.) in A: 14 courses; single or double strings as discussed above.

All other instruments were adapted from these three main types.

The general trend shows the use of the large theorbo in the seventeenth century which the archlute replaced by the eighteenth century. Theorbos may well have been made smaller towards the eighteenth century, using the English theorbo tuning in A more often.

The archlute survived longest in England and Italy while the 5-course guitar and theorbo were popular in France and the D-minor theorbo-lute was used in Germany until c1770.



Ex. 1(a) Bass lute



Ex. 1(b) Bass lute

Ex. 2(a) Adapted bass lute



Ex. 2(b) Adapted bass lute

Ex. 3 Standard theorbo (*tiorba*, *chitarrone*) tuning



Ex. 4 Alternative theorbo tunings



Ex. 5 Archlute (*arciliuto*, *liuto*, *liuto atiorbato*)



Ex. 6 English theorbo

(a)



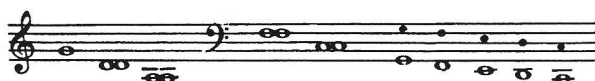
(b)



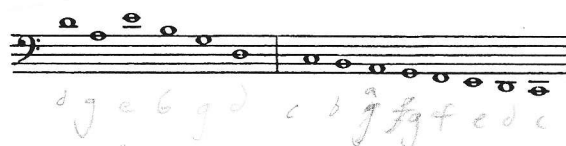
Ex. 7 Eighteenth-century German theorbo-lute



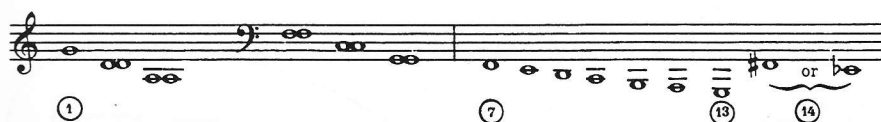
Ex. 8 10-course Renaissance lute



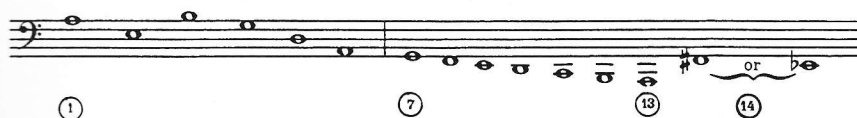
Ex. 9 French solo theorbo

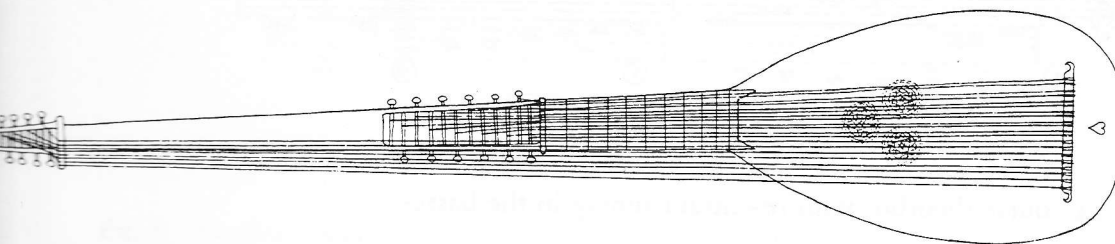


Ex. 10 14-course archlute, with re-entrant tuning in the basses

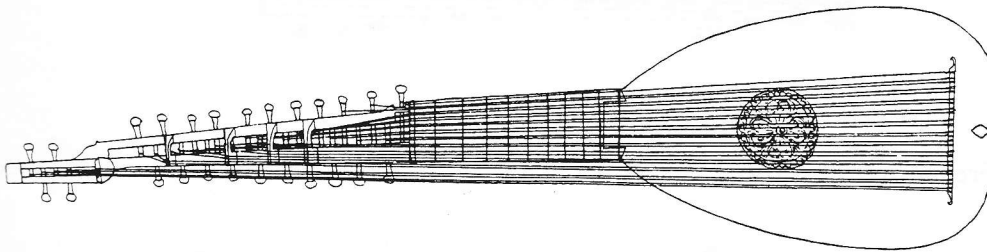


Ex. 11 14-course theorbo, with re-entrant tuning in the basses

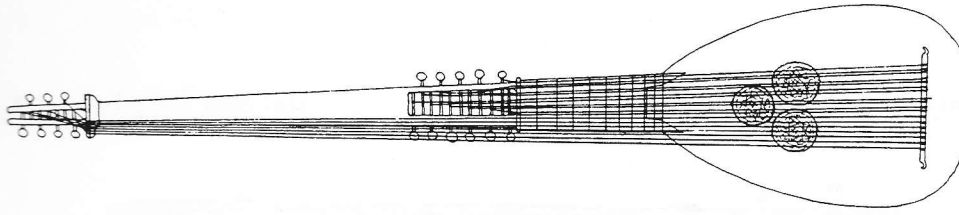




(a) *Large Theorbo*  
(Tiorba, Chitarrone)  
Fingerboard strings c89cm  
Diapasons: c160cm

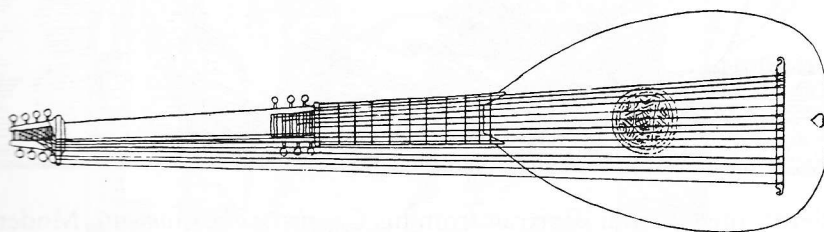


(b) *English Theorbo*  
Fingerboard strings: c89cm  
Diapasons: c100cm–145cm

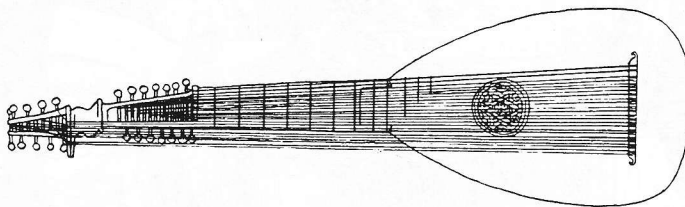


(c) *Arciliuto*  
(Archlute)  
Fingerboard strings: c67cm  
Diapasons: c145cm

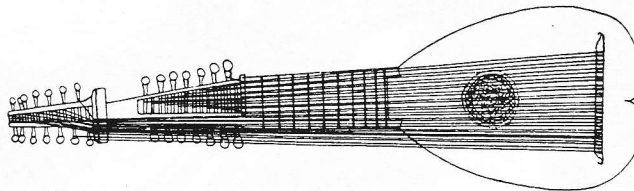
Fig. 1



(d) *Solo Theorbo*  
(French)  
Fingerboard strings: c76cm  
Diapasons: c120cm



(e) *Theorbo/Lute*  
(eighteenth-century Germany)  
Fingerboard strings: c69cm  
Diapasons: c92cm



(f) *Liuto attiorbato*  
(Italian 'liuto')  
Fingerboard strings: c58cm  
Diapasons: c85cm



Fig. 2 Bellerofonte Castaldi. Portrait from his *Capricci a due stromenti*, Modena, 1622

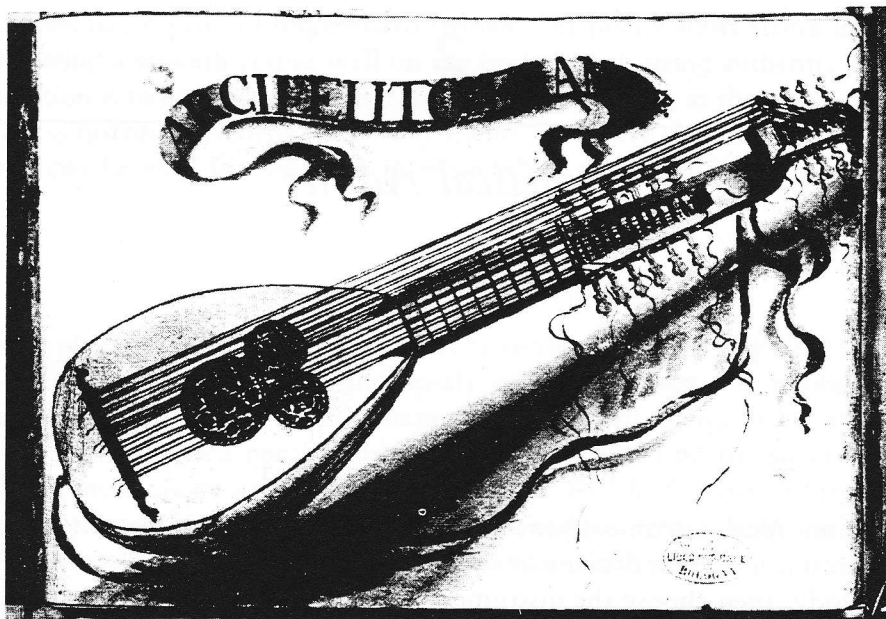


Fig. 3 *Arcileuto francese*, from MS EE 155 Filippo Dalla Casa, Bologna, Civico Museo, Music Library



Fig. 4 Two Theorbo players, from Castaldi's *Capricci a due stromenti*, 1622, showing how to hold the instrument with a strap

## *Practical Advice*

### CHOOSING AN INSTRUMENT

There is no one ideal instrument suitable for the whole repertory from c1580 to c1750. If your interest is in one particular part of the repertory, e.g. early seventeenth-century Italian monody, then choose the instrument most appropriate to that music – in this case a large theorbo or chitarrone.

For all seventeenth-century music a theorbo is excellent, and for eighteenth-century music one should choose an archlute. If one instrument has to cover as much repertory as possible, then a theorbo is to be recommended, but of a size which allows the tuning of the second course to be at the high or low octave (by using different strings). This would give maximum use of one instrument.

Ideally, one should have at least two instruments; a theorbo in A and an archlute in G.

### *Size and type of instrument*

Be careful when deciding on the size of body and length of strings. Factors to consider, apart from musical ones relating to the proportion of pitch to string length, are the stretch of your hands and the length of your arms! You must not have an instrument which tires you after ten minutes of playing.

The instruments in fig. 1 (see p. 12) show average string lengths (if there can be such things), except in the case of the English theorbo. The illustration of this instrument shows Talbot's measurement of a large theorbo, probably tuned in G with first and second courses at the lower octave.

Solo music requires ten frets on the neck, but for continuo purposes this may be reduced to nine.

### *Strings – number and disposition*

Most theorbos in the seventeenth century had 6 courses on the fingerboard. This means that any accidentals below the sixth course have to be played an octave higher. Some had 7 courses, however, and there is also evidence of 8. François Campion, in 1716, recommends 8 stopped and 6 basses, but this is quite a late source. A good compromise is to have 7 + 7; a low G $\sharp$  (7-course, 1st fret on a theorbo in A) is very useful in continuo playing. Whatever your decision, remember that the balance of sound will be affected one way or another.



All archlutes had 6 pairs of fingerboard strings. On such a short string length it is difficult to string a seventh course well on the fingerboard, using authentic stringing. A good solution is to have a 14-course archlute with the tuning as shown in ex. 10 (see p. 11). This is historically correct and very useful. Similarly the fourteenth course of the theorbo can be used for the same purpose when the low G is not required (see ex. 11).

#### *Strings – metal or gut, single or double*

For continuo playing, metal strings are not to be recommended. They have to be very thin and consequently go out of tune rapidly and break often. On a single-strung instrument this is a nightmare. Another hazard is that a small change in left-hand finger pressure can alter the pitch considerably (an effect exploited on the sitar) and good intonation can therefore be very difficult to maintain. For the fingerboard strings, gut gives the clearest and brightest sound, but nylon and modern covered strings are a good substitute, particularly for the fifth, sixth and seventh courses.

*Bass strings.* For solo and continuo playing, long, single gut basses are recommended. They give a better, brighter sound than modern covered strings and do not ring on for such a long time. Theorbos with short extensions would not have had covered strings, as is the trend today. This method of stringing is far from ideal. The bass often overbalances the rest of the instrument and the bass strings require constant damping because of their sustaining power. In short, modern covered basses can sound like a grand piano.

*Single or double strings on the theorbo.* Although several theorbos were made with double courses on the fingerboard, most iconography and seventeenth-century musical sources show that single strings were common throughout the instrument. A single-strung theorbo has the following benefits:

- (1) It has a clearer and louder sound.
- (2) One can play very strongly with no danger of knocking two strings of a course together.
- (3) Tuning is easier and quicker.
- (4) There is less tension on the instrument.
- (5) Left-hand slurs, which were much used, are made easier and more effective.
- (6) It is possible to play with right-hand nails, and we know that many seventeenth-century theorbo players preferred this sound.

#### *Choice of wood*

If a hardwood, such as rosewood, ebony or snakewood, is used for the body of a theorbo or archlute, it makes a wonderfully clear, bright and projecting sound. Softer woods such as maple and yew will give a sweeter sound, more fitting for solo music.



## TECHNIQUE

*Holding a theorbo or archlute*

It is strongly advised that a strap be used to support the weight of the long neck. The body of the instrument can rest on the upper right leg – no footstool is required – and the right arm can rest on the body in the usual way.

There are two possible ways of using a strap:

(1) You should have a small wooden button, or some other attachment, fitted on the back of the neck, past the first pegbox. To this, tie both ends of the strap. Then simply place the strap over your head, around your back and under the right arm. In this way, the strap comes from the neck attachment, behind your back, under the right arm and then back to the neck attachment.

(2) Alternatively, there should be a second button on the body, at the bridge end. Tie one end of the strap to this and the other end to the neck attachment. This will give a more conventional fitting of the strap, which will rest on your back and shoulders.

Both methods are supported by much iconographical evidence and the second method is shown in the illustration from Castaldi, fig. 4.

*Right-hand technique*

*Hand position.* There is much evidence to show that the normal seventeenth-century and eighteenth-century hand position for the theorbo and archlute was with the thumb *outside* the fingers of the right hand.

*Nails.* As already mentioned, nails were often used, and can give a sound which has good attack and clarity, essential in large ensembles. The sound may be too rough in closer proximity or when accompanying one singer. Modern guitarists should note that the theorbo is an ideal instrument for them to attempt as it has none of the problems caused by the double courses of the lute.

*Thumb.* All sources recommend rest stroke (*apoyando*) for the thumb. Not only on the bass strings but on any note from the fifth course downwards, where possible. The resultant sound quality is essential for a good, strong, supportive bass.

*Fingers.* Rest stroke was never used with the fingers, only free stroke (*tirando*).

## PREPARING SCORES

When preparing a song or a piece to accompany, particularly in the early stages, either:

- (1) write out your own copy with three staves; one for the solo part, a blank second stave for you to write any helpful reminders and the bass line on the third stave; or
- (2) when playing from a modern edition which has a keyboard realization, glue a stave of blank music paper over the realization.

Eventually, you should learn to read from anything, preferably facsimiles of the originals, without the need of a middle stave.

### *Scores*

Much seventeenth-century and eighteenth-century chamber music was printed in part-books and the basso continuo had no visual knowledge of the parts above him, only aural knowledge. It is safer at first, always to read from a score so that you may both see and hear what you are accompanying.

When accompanying a singer, always have the words and not just the notes. This will ensure that you know what the song is about and will also be an excellent way to follow the singer, particularly in recitative.

### *Figures*

Figure all your music thoroughly, even if it is very simple. When performing you need all the help available, and without complete figuring you may simply forget all the harmony which seemed so obvious at home.

Build up your own collection of symbols and signs which remind you how to spread chords, how to articulate, and which notes to play or *not* to play.

In many ways more thought, preparation and practice is needed for continuo playing than for a solo piece.

### *Tablature*

Free yourself from this as soon as possible and start thinking in real music. When playing from tablature there is less chance of listening well and following the soloist, and you will be less able to be spontaneous and improvise where necessary. All attention should really be given to the soloist so that you may follow every little nuance of rubato, phrasing and ornamentation and respond to these automatically. Tablature takes you away from this awareness.

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## *List of Appropriate Repertory*

Before a student gains much experience in continuo playing he may find it helpful to know in advance what repertory there is that either specifically requires the theorbo or lute, or that is suitable for those instruments.

Many song books of the seventeenth century actually specify one or more of the large lute instruments, as does much of the instrumental music. In other areas, such as opera and concerti grossi, we know that it was considered normal if not essential to use at least one theorbo and archlute in the instrumental forces. The list given here is an attempt to give a guide to what music is appropriate to the lute instruments, pointing out when instrumentation is specific.<sup>1</sup>

At the time of writing this book few ensembles, opera companies etc. use the lute and theorbo enough or in the right way. With a steady increase in competent and musical players the situation will perhaps be improved.

### SEVENTEENTH-CENTURY ITALY

#### *Solo songs and madrigals*

Many books from Caccini onwards (1602) specifically ask for chitarrone or tiorba. Sometimes they also specify *liuto*, but the larger instruments are more appropriate.

Composers include Caccini, Frescobaldi, Sigismondo d'India, Saracini, Monteverdi, Gagliano, Barbarino, Busatti, Rontani, Tarditi, Vitali and many others.<sup>2</sup>

#### *Cantatas*

As the aria developed in opera, the cantata began to replace collections of single songs. Very few collections of cantatas specify theorbo etc., but some composers are known to have played the instrument (e.g. Cesti) and much of the music seems ideally suited to the theorbo, or archlute.

Bass lines become more melodic in the later sources and it will sometimes be necessary to use a bowed bass with the theorbo or archlute. It is also good to have a large continuo group of a keyboard, theorbo and bowed bass, from which one can select the appropriate support for each movement.

Composers include Cesti, Rossi, Carissimi, Legrenzi, D. Gabrielli, A. Scarlatti and G.M. Bononcini.

### *Instrumental music*

Chitarrone and *tiorba* are often specifically required for solo sonatas, trio sonatas and larger works by Frescobaldi, Marini, Fontana, Castello, Cima, Falconieri, Colista and Rossi. Sometimes the *tiorba* part is melodic, rather than harmonic. This early seventeenth-century tradition lead to a large collection of trio sonatas – normally in the *sonata da chiesa* style – which used two violins, theorbo (or cello) and organ. Composers include Cazzati, Corelli, Baldassini, Albergati, Franchi, Veracini, Vitali, Mannelli and Stradella. Even when no continuo instrumentation is specified, the combination of theorbo and organ is ideal. Towards the end of the seventeenth century the archlute gradually won favour over the theorbo in the trio sonata.

### *Opera*

Seventeenth-century Italian opera is another area which used the theorbo and archlute extensively. Early operas by Peri, Cavalieri, Gagliano and Monteverdi (*L'Orfeo*) specify *tiorba* or chitarrone. Later operas by Monteverdi and Cavalli rarely specify in the score, but at least two theorbo players were always employed at the opera houses. Alessandro Scarlatti also used theorbos.

### *Church music*

The *tiorba* and chitarrone are often specified in church music when the style is of a secular nature or *concertato* – either with obbligato instruments (e.g. two violins) or when one or more voices sing in the *seconda prattica* style. Many sacred cantatas sound well with organ and theorbo.

When the music is choral or in the *prima prattica* then the organ is best used as a continuo instrument. Monteverdi's *Vespers* (1610) is a very good example; the psalms which use solo and ensemble voices, with and without instruments are often not suited to the theorbo, whereas the concerti for one, two and three voices and continuo are in the modern style and benefit from a plucked continuo.

Composers include Monteverdi, Cavalli, Frescobaldi, Grandi, Cazzati, Stradella and many others.

## EIGHTEENTH-CENTURY ITALY

Although keyboard instruments were the usual continuo instruments, the theorbo and archlute continued to be used as late as 1740, adding colour and variety to the continuo sound.

### *Trio sonatas*

Some were printed in the eighteenth century using the same instrumentation mentioned above, and many of the earlier collections were reprinted.

### *Opera*

Scarlatti, Vivaldi etc. still used lute instruments, sometimes giving them obbligato parts.

### *Instrumental music*

Concerti of all sorts by Vivaldi and contemporaries used theorbos and archlutes, sometimes specifying that the theorbo should be used for the concertino group.

### *Cantatas*

Albinoni, Scarlatti, Bononcini, Mancini, Vivaldi and many others. The archlute, with a bowed bass, is often an ideal accompaniment for this repertory.

## SEVENTEENTH-CENTURY ENGLAND

### *Solo songs (and dialogues, duets, etc.)*

The theorbo was *the* instrument for accompanying solo song for at least the first seventy years of the century. The bass viol was often cited as an alternative but not as an extra.<sup>3</sup>

Composers include Lanier, Wilson, Henry and William Lawes, Coleman, Hilton, Humfrey, Blow and Purcell.

The later collections, including Blow and Purcell, usually give a title-page which says that each song has a thorough bass for either organ, harpsichord or theorbo-lute. Many of the later songs have bass lines which are too complicated for a theorbo or archlute alone, and one should add a bowed bass.

### *Instrumental music*

The theorbo was often specified in consort music, playing together with viols, violins, organ and harpsichord. Locke's *Little Consort* is for two trebles and a bass which can be performed with or without continuo instruments (theorbos and harpsichords). W. Lawes's *Royal Consorts* are for two violins, two gambas and two theorbos. The theorbos have melodic and harmonic duties. Larger ensembles – such as the twenty-four violins at the court of Charles II – would have used theorbos as well as harpsichords.

Composers include Jenkins, Locke, Humfrey, Lawes and several Italian composers who settled in England or whose music was popular there – Draghi, Cazzatti, Colista and Matteis. Matteis is known to have played his violin pieces with a harpsichord, archlute and bass viol.

### *Theatre and opera*

The masque, consisting of speech, song, music and dance was the most popular of court entertainments. The Jacobean masques of Ben Jonson are known to have used as many as ten lute players. In later masques by Locke and Blow and in the theatre music of Purcell, theorbos are very appropriate. Even in Purcell's opera *Dido and Aeneas* theorbos and guitars were most certainly used (he includes some dances for guitars), but one rarely hears anything but a harpsichord in modern performances and recordings. Blow's *Venus and Adonis* is also excellent for theorbos, in both the songs and orchestral music which is very much in the French style.

### *Church and chapel*

There are various references to theorbos and lutes in sacred music throughout the century. Like Italy, plucked string continuo sounds best in the secular styled solo movements and not in the choral, tutti sections. Composers include Locke, Humfrey, Blow and Purcell.

### EIGHTEENTH-CENTURY ENGLAND

The archlute was the main plucked string instrument in the eighteenth century, due to Italian influence. It was quite often used in chamber music – solo sonatas and trio sonatas – and sometimes specified in church music. The Italian cantata was very popular in England at this time and archlute with bass viol is often an excellent combination. The harpsichord was, however, much more popular at this time.

### FRANCE

#### *Solo songs*

*Airs de cour* were printed between 1603 and 1643 with tablature for the 10-course lute. After that date, the instrument most specified was the theorbo. Bacilly, Lambert and others apparently played the theorbo and used it for teaching singing. Bacilly, particularly, gives it high praise. Composers include Bacilly, Lambert, Le Camas and Du Buisson.

#### *Cantatas*

The cantata in France, as in Italy, became the main vocal form after the *air*, and cantatas with and without obbligato instruments were very popular in the eighteenth century. Although few cantatas can be well supported by only one theorbo, it will often sound well to have harpsichord, theorbo and bass viol as a continuo group. From this one can select the best instrumentation for each movement. Composers include Montéclair, Bernier, Clérambault, Camppra, Le Mair and Grandval.

#### *Instrumental music*

The theorbo and 5-course guitar were often used in chamber music, and in orchestral music. De Visée often played together with two flutes, harpsichord and bass viol. Some books specify or recommend the theorbo rather than the harpsichord, because of its tone quality (e.g. Marais, de la Barre).

Repertory includes: Viola da gamba music – including Marais and Forqueray. Flute music – including Philidor, de la Barre, Hotteterre and Morel. Other solo and trio sonatas and suites – de Visée and Couperin.

#### *Opera*

In engravings of operas from Lully until c1740 one often sees several theorbo heads in the orchestral pit, and it is quite clear that the theorbo was extremely popular in these operas. There is less evidence of their use in Rameau's time and later.

*Church music*

As in Italy and England, the theorbo was often used in church when the music was in a secular idiom. This was often the case in composers' settings of the *Leçons de ténébres*. Composers include Charpentier, Lambert, de la Lande and Campora.

## GERMANY

Throughout the baroque period, the theorbo and archlute were used in the same areas of repertory as in Italy. Because of the Thirty Years' War, much music and historical evidence has been destroyed, but some idea of performance practice and repertory can be seen.

*Instrumental music*

The trio sonata was popular in Germany and Austria and the theorbo may well have been used. There is also much repertory for violin and continuo. Walther, in 1687, says that his *Scherzi* for solo violin can be accompanied by the organ to which one can also add the viola (da gamba) or lute. In the ensemble music of Praetorius, Scheidt and Schein, lutes and theorbos were used.

Composers include: Solo violin – Biber, Schmelzer and Walther. Trio sonatas – Kerll, Rosenmüller, Muffat, Kühnel, C.H. Abel and Buxtehude, as well as the Italians Cazzati, Vitali, Valentini and Bertali.

*Songs and cantatas*

Some continuo song repertory is known, and theorbo or lute accompaniment would be quite appropriate. Most songs are in the Italian style.

Some eighteenth-century arias by Telemann and his contemporaries sound well with archlute continuo. Similarly, some cantatas in the Italian style by Handel, Telemann, etc. work admirably with archlute and bowed bass.

Other composers include Albert, Kittel, Schein, Nauwach and Schütz. (Nauwach, in 1627, recommended theorbo, lute, harpsichord or other instruments.)

*Church music*

In the Italian-style church music of Schütz and his contemporaries, large theorbos and lutes were used. Even as late as 1723, we learn from a letter from Weiss<sup>4</sup> to Mattheson that the archlute and theorbo were used in church.

*Opera*

Italian opera was very popular in eighteenth-century Germany, and the same letter from Weiss mentions playing in Dresden on a large lute that he had adapted for continuo playing. Some scores, particularly of Handel, mention both theorbo and archlute in the Italian tradition. Composers include Handel, Telemann, Kaiser and Bonno (obbligato archlute part).

## PART TWO

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### *Harmony and Figures*



## *An Harmonic Précis*

In this chapter, the reader will find all the figures explained, from the simplest  $\frac{5}{3}$  to complicated figurings such as  $\frac{7}{4}$ . Simplicity has been the aim in trying to describe how all the figures relate to the harmony. No chord is really difficult and practice makes perfect. All the examples given in notation are written for a lute or archlute in ordinary G tuning as this would be the most likely tuning to be experienced by beginners.

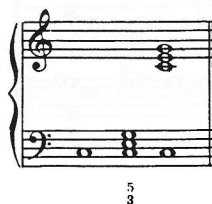
Proceed from one section to another slowly, making sure that you have thoroughly understood each chord.

### COMMON CHORDS

In *basso continuo* or *figured bass* all the numbers written above or below the bass line refer to the intervals of the notes that should be played above the bass notes.

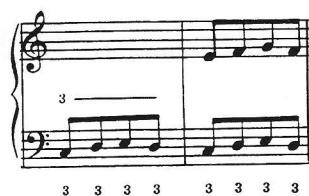
A *root position* chord has a complete figuring of  $\frac{5}{3}$ :

Ex. 12



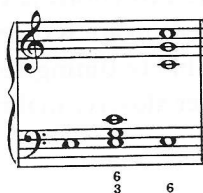
but is normally given without figures, except when another chord would be expected. Then 5 or  $\frac{5}{3}$  will be written. 3 alone may also mean a  $\frac{5}{3}$  chord but can also tell us to play only the 3rd above the bass.

## Ex. 13



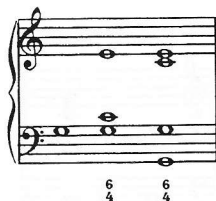
A 1st inversion chord has a complete figuring of  $\frac{6}{3}$  and is normally written 6.

## Ex. 14



A 2nd inversion chord has a complete figuring of  $\frac{6}{4}$  and is normally written thus.

## Ex. 15



One has to learn to build up an instant reaction to figures. To count up from the bass mentally every time would be far too tedious, and everyone develops their own way of understanding and reacting. Try to place the bass note in its harmonic context, so if you see 6 you know that the bass is the 3rd of the chord, and if you see  $\frac{6}{4}$  it is the 5th of the chord. In the end, much facility comes purely from development of the ear together with understanding of the harmony.

All common chords need only three notes to be complete, regardless of the position. If you wish to add any more notes, then duplicate the 5th or tonic at the octave. Avoid doubling the 3rd. If, for whatever reason, you can only play one note above the bass, then omit the 5th rather than the 3rd.

## ACCIDENTALS AND FIGURES

When  $\sharp$ ,  $b$  or  $\flat$  only is given it refers to the 3rd of the chord, which will be a  $\frac{5}{3}$  chord.

Ex. 16



When a figure has an accidental added to it, this will usually be placed *beside* the figure, not above or below, e.g.  $\frac{7}{4} = \frac{7\sharp}{4}$  or  $\frac{7}{4\sharp}$ ; the accidental is usually placed before the figure but is sometimes found after it.<sup>1</sup>

Ex. 17



$4\sharp$  will normally mean  $4-3\sharp$ , as in the most common perfect cadence, not to be confused with  $\sharp 4$  ( $\frac{6}{2}$ , see exx. 30 and 32 below).

Ex. 18



An augmented interval may be written several ways:  $4\sharp$ ,  $4+$ ,  $\sharp 4$ : ( $\delta$  usually equals  $\sharp 6$ );

Ex. 19



and a diminished interval:  $5b$ ,  $b5$ ,  $\gamma$ .

Ex. 20



In the seventeenth century  $\sharp$  = major,  $b$  = minor. This can make transposition much easier than modern notation in which accidentals can change when transposed.

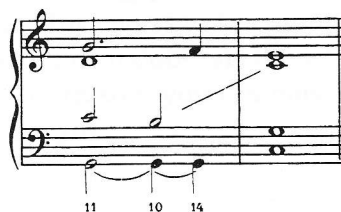
Ex. 21



The  $\sharp$  sign was rarely used until the late seventeenth century, except when assigned to the note B.

In early seventeenth-century Italy, compound figures were sometimes used, e.g.  $11\ 10\ 14 = 4\ 3\ 7$ .

Ex. 22



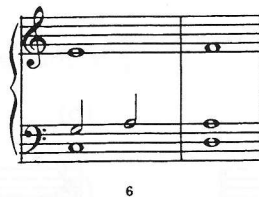
By 1650 this practice was discontinued and only figures 2–9 were generally used. The player was expected to know at which octave to take the notes.

The rhythm of the change in harmony in a cadential figure or suspension was indicated by Caccini and others as shown in ex. 22, but this practice faded out with the compound figures. One guide, of course, is to observe the voice(s) and instrument(s) above the bass. These will often give a clear indication of the harmonic rhythm. Normal rhythms will be dealt with in the next chapter, but beware of the following:

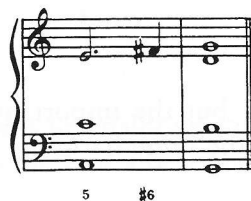
Ex. 23 (a)



(b)



(c)



(d)

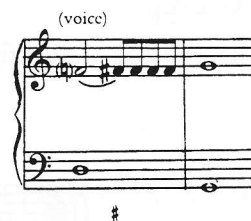


Similarly the # in ex. 24(a) may indicate the change of chord implied by ex. 24(b).

Ex. 24 (a)



(b)

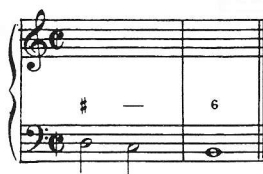


Passing notes are normally indicated by a line which is often an easier way of representing some complicated figures, as shown:

Ex. 25



Ex. 26 (a)



(b)



(c)



One may repeat the chord, depending on the context, but the important thing to remember is that the line indicates the continuation of the same harmony while the bass moves.

#### DISSONANT CHORDS

##### *The dominant 7th*

The *dominant 7th* is the next most important and frequently used harmony. It has four positions:

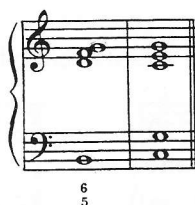
*Root position* is normally written 7, full figuring is  $\frac{7}{3}$

Ex. 27



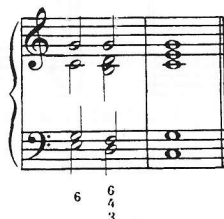
1st inversion is normally written  $\frac{6}{3}$ , full figuring is  $\frac{6}{5}$

Ex. 28



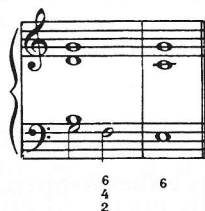
2nd inversion is normally written  $\frac{4}{3}$  or  $\frac{6}{4}$ , full figuring is  $\frac{6}{4}$

Ex. 29



3rd inversion is normally written 2, 4 or  $\frac{4}{2}$ , the full figuring is  $\frac{6}{2}$ , often with accidentals assigned to the 2 or 4 depending on context.

Ex. 30 (a)



(b)



The figures may at first appear confusing, but the next chapter will demonstrate how and when these chords are used.

Some useful hints:

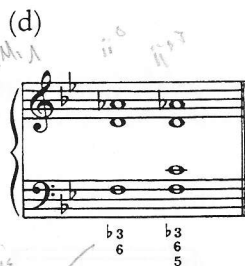
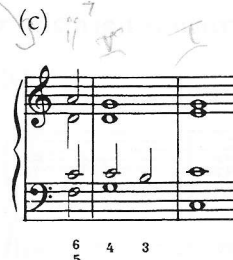
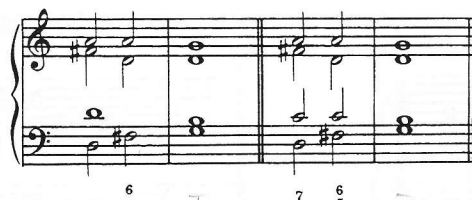
- (1) The  $\frac{6}{3}$  chord can function as a subdominant chord as well as a dominant 7th, depending on the intervals between the notes of the chord.
- (2) The dominant 7th inversion, as represented in ex. 28, has intervals above the bass of minor 3rd, diminished 5th and minor 6th.
- (3) The subdominant  $\frac{6}{3}$  has intervals of major or minor 3rd, perfect 5th and major 6th.
- (4) Both types of  $\frac{6}{3}$  chords are constructed by adding the '7th' of the harmony to a  $\frac{6}{3}$  chord.

resolve  
in Bass  
also  
LT/ST

Ex. 31 shows the following:

- (a) the relationship of the 6 and the  $\frac{6}{5}$  in the context of the dominant 7th chord and its use as such;
- (b) a 1st inversion chord of D minor and its related  $\frac{6}{5}$ ;
- (c) the use of this chord;
- (d) a  $\flat\frac{6}{5}$  chord on F and its related  $\frac{6}{5}$ , and
- (e) the use of this chord.

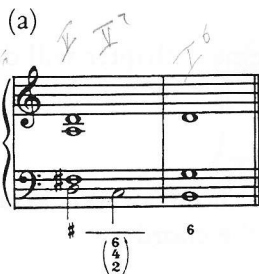
Ex. 31 (a)



$\frac{6}{5}$  is usually used in passing, as shown in ex. 29.

$\frac{6}{5}$  is simply a  $\frac{6}{5}$  chord a whole tone above the bass note. This either happens when the bass falls or when the bass remains still and the harmony ascends by one note.

Ex. 32



subdominant  $\frac{6}{5}$  is a supertonic  $\frac{6}{5}$  in first inversion. NOT a  $\frac{6}{5}$

$\frac{6}{5}$  scales



In all cases, the dissonant chord must be resolved to a concord. Each voice of the dissonant chord must move to its nearest counterpart in the concord, e.g. leading notes must rise, flattened 7ths must fall.

Ex. 33

(a)



(b)

not



\* In late baroque recitative the rules are often broken when one dissonant chord is followed by another.

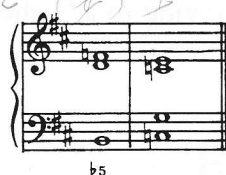
$b_5$ ,  $\sharp_6$ ,  $\sharp_4$ , and  $\frac{7}{2}$  in relation to the dominant 7th

sub set of 7ths

The false fifth or diminished 5th chord is normally written  $b_5$  or  $\sharp_6$  and its full figuring is  $\frac{b_5}{3}$ . It is simply a  $\frac{6}{3}$  chord (dominant 7th, 1st inversion) without the tonic. Only three notes are required.

Ex. 34

(a)



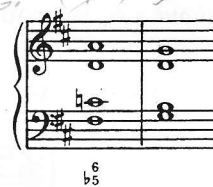
(b)



(c)



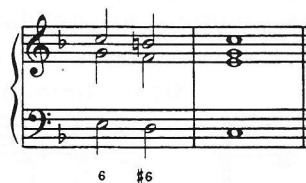
(d)



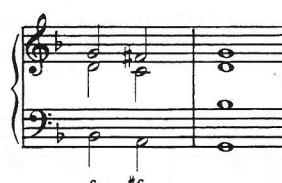
Sometimes, particularly in eighteenth-century sources,  $b_5$  can also mean  $\sharp_6$ . Similarly, the very common chord of  $\sharp_6$  is only an inversion of  $b_5$ . If we think of  $b_5$  as a 1st inversion of the dominant 7th, without the tonic, then  $\sharp_6$  is the 2nd inversion without the tonic. As in  $\frac{6}{3}$ , this is used to harmonize a passing note.

Ex. 35

(a)



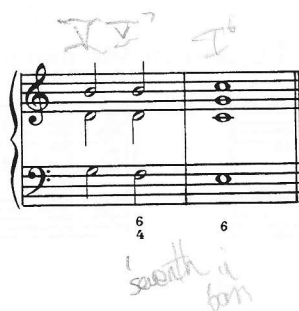
(b)



accidental  
- colouring

The  $\frac{6}{4}$  chord as shown in ex. 36 is only the dominant 7th (without the tonic) in its 3rd inversion.

Ex. 36



Perhaps this table will help one to see the relationship between all these chords:

Dominant 7th	Without the tonic
1st inversion $\frac{6}{5}$	5(b)
2nd inversion $\frac{6}{4}$	$\sharp 6$ (3)
3rd inversion $\frac{6}{2}$	$\frac{6}{4}$
All have four voices	All have three voices

$\frac{4}{2}$ , without a 6, is produced when a bass is suspended before moving to a  $\flat 5$  chord.

Ex. 37

(a)

(b)

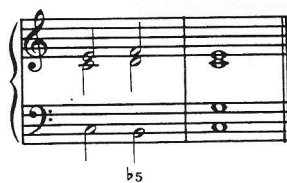


$\frac{7}{2}$  is a  $\flat 5$  chord which is produced when the harmony moves but the bass is stationary. This is a very common chord in seventeenth- and eighteenth-century recitatives. The 7 will often have a  $\sharp$  affixed to it, depending on the key signature.

Ex. 38 (a)

(b)

(c)



### *The diminished 7th*

This chord is frequently used in recitatives and will always occur on a sharpened bass note, which may already be sharpened by the key signature. The chord always consists of four notes made up of three intervals of a minor 3rd.

To understand this chord you may take any dominant 7th chord, in any of its four positions, and sharpen the tonic.

Ex. 39



The most common of these is the 1st inversion of the dominant 7th.

Ex. 40



In equal temperament there are only three diminished 7th chords, each of which have four positions. Exx. 41(a)-(c) show these three chords in all their positions, and ex. 42 shows the most common positions of these when played on the lute. Note that it is better to have an interval of a diminished 5th or major 6th (dim. 7th) between the bass and first harmony note than to use a close positioned chord. Any note may be doubled at the octave to provide a richer chord when necessary.

The complete figuring is variable, depending on the context and key signature, but the most common short hand figurings are:  $b7$ ,  $b7_5$ ,  $\#6$  or  $6+$  ( $=b7$  enharmonically). The normal resolution for a diminished 7th chord on a sharpened bass note would be upwards to a  $\frac{5}{3}$  chord. In reality it is often followed by another dissonant chord such as  $\#4$ , or another diminished 7th.

Ex. 41 (a) (b) (c)



## Ex. 42

*Discords caused by suspensions*

All other discords – apart from common cadential formulae and common harmonic sequences which are all dealt with in the following chapter – often involve quite complicated figuring but are usually only caused by the suspension of the bass or harmony. Here are some examples of the most common of these suspensions.<sup>2</sup>

The *9 chord* is normally found when the bass moves up by step and the 5th of a previous chord is suspended.

## Ex. 43

Depending on context, 4 or 7 may also be played with the 9. In all cases the suspended notes resolve downwards.

## Ex. 44

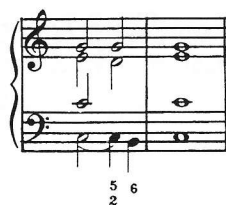
$\frac{5}{2}$  is just the 1st inversion of the dominant chord with a suspended bass.

Ex. 45

(a)



(b)



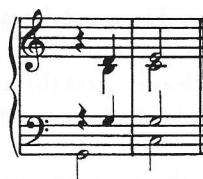
$\frac{5}{4}$  is the dominant 7th in the same position.

Ex. 46



$\frac{7}{5}$ ,  $\frac{\sharp 7}{4}$ , or  $\frac{9}{\sharp 4}$  are all figures created by the typical early Classical cadential formula of suspending the dominant chord over the tonic bass note at a perfect cadence.

Ex. 47 (a)



(b)



(c)

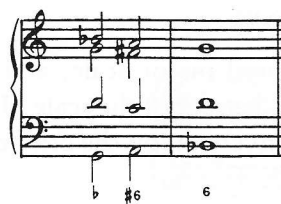


(d)

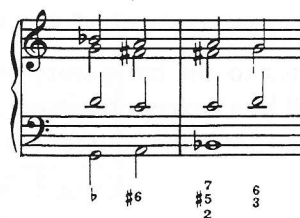


$\frac{\sharp 7}{5}$  is very often found in eighteenth-century French music and is created in a suspension such as:

Ex. 48 (a)



(b)



## Cadences, Sequences and Unfigured Basses

If we were to set rules concerning the harmonization of an unfigured bass, we would then have to list as many exceptions to those rules. The twentieth-century lutenist and theorbo player will also play music from more than one period and style, and so not many generalizations can be made.

When the music is well figured, as in most French sources, then there is no trouble in eventually learning how to realize an accompaniment. Much music, particularly in seventeenth-century Italy and England, was never figured as certain rules were expected to be observed. These rules and common practices are what concerns us in this chapter.<sup>1</sup>

Generally one has to develop a good sense of key and must always be aware when the music has modulated – which is very often. We should also remember, however, the advice given by Thomas Mace in *Musick's Monument* (p. 217):

The Rule [i.e. *The Rule of the Octave*] is an Easier, Certain and Safe Way to walk by; but He that shall not Play beyond the Rule, had sometimes better be Silent; that is, He must be able (together with the Rule) to Lend His Ear, to the Ayre and Matter of the Composition so, as (upon very many occasions) He must forsake His Rule; and instead of Conchords, pass through all manner of Dischords, according to the Humour of the Compositions He shall meet with.

Note that many baroque key signatures have one flat or sharp less than we normally use now, e.g. no flats or sharps may indicate C major, A minor, G major, E minor, F major or D minor, and one sharp may indicate D major or B minor.

An accidental appearing in an original source normally applies only to the note to which it is attached, and not to the whole bar. Harmonic common sense is called for in this and other matters.<sup>2</sup>

### THE RULE OF THE OCTAVE

This 'rule' relates to the harmonization of an unfigured major scale, and states that every chord will be a  $\frac{5}{3}$  except those on the 3rd and 7th degrees of the scale. These take a 1st inversion chord. (Some sources also include a 1st inversion on the 6th degree of the scale.)

Ex. 49



When applying this rule to unfigured and partially figured basses remember: (1) to observe the key and all modulations; and (2) register in your mind all harmonic information supplied by the solo voice(s) and instrument(s). Many exceptions to the rule will occur due to the composed parts.

The rule further states that all raised notes, e.g. F $\sharp$ , C $\sharp$  in C major, will take a 6, and possibly a  $\sharp 5$ , depending on context. This is because they indicate a modulation and should be treated as leading notes in the new key.

Ex. 50



The last general rule states that you must avoid consecutive 5ths and 8ves between your outer voices. Apply contrary motion to these parts and all audible consecutives will disappear. This part of the rule is discussed in more detail in Chapter 7 (p. 104).

#### CADENCES

The next most important subject to consider is that of cadences. These form a major part of the harmonic construction of all baroque music, and the lutenist and theorbo player must build a repertory of all possible types of cadences in his memory so that he may draw from this at necessary moments.

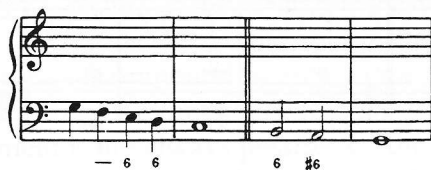
There are two types of cadences that end with the tonic: (1) the normal perfect cadence with a fall of a 5th or a rise of a 4th in the bass,

Ex. 51



and (2) a fall of a second in the bass, commonly found at the end of a descending scale or at a small, medial cadence.

Ex. 52





## 4-3 cadence

The most common expected figuring for the first type of cadence is 4-3.

Ex. 53



As with so many figures, this is often not written but always expected.

Note that *all* suspensions require three movements: preparation – suspension – resolution. In the 4-3 cadence the 4 must be prepared in the same voice as the previous chord and then resolved to the tonic of the final chord.

Ex. 54

(a)

(b)



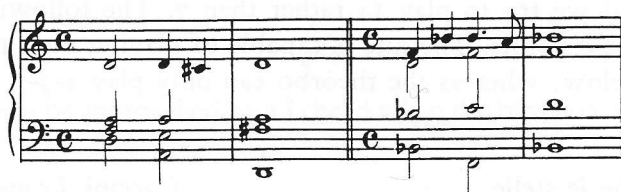
A helpful observation is that the 4 of the dominant chord *is* the tonic note of the final chord.

Notice that during the first chord of ex. 54(a) the treble jumps up to the C in order to prepare the 4 of the next chord. This can be a very useful way of preparation if one wishes to stress the suspension. Ex. 54(b) shows a more normal approach.

The rhythm of the preparation – suspension – resolution may vary according to tempo and note values. Some Italian composers of the early seventeenth century, e.g. Caccini, indicated these rhythms in their notation (e.g. see ex. 22 on p. 30) but most left the player free to make his own decisions. Here are various examples.

Ex. 55





As a general rule, in triple time the 4 takes two-thirds of the note and in duple time it takes at least half if not three-quarters of the value. The quick resolution of the last example in ex. 41 is particularly appropriate in much Italian music of the seventeenth century and can help to keep the rhythm crisp and exciting.

On the lute or theorbo it is usually best to restrike the 4 at the time of the dominant chord rather than tie it over from the previous chord. The dominant chord at the moment of the striking of the 4 is usually the strongest chord of the phrase.

The 4-3 cadence may be adorned and changed in several ways. It was very common to add a falling 7th:

Ex. 56



The 7th must resolve by falling to the 3rd of the last chord. This 7th is best used *only* when you have a major final chord. It may not always sound well when the 7th falls to a minor 3rd.

In the sixteenth century the falling 7th was very common but during the seventeenth it was used much less frequently. English sources suggest that it was never discontinued in England, but after Caccini few Italian composers used the figuring until the late seventeenth century. It is best saved for final cadences or those which can take the effect of the 7th dramatically, e.g. a gentle, tender expression of words.

The falling 7th was again very popular in the eighteenth century and, of course, music was more frequently figured. Tread carefully with its use in the seventeenth century as some composers may not have used it. Alessandro Scarlatti is said to have liked its use at the final cadence.

Concerning the compound figuring used by Caccini and others we should note that Severo Bonini (a pupil of Caccini) stated in his *Madrigali* of 1607 that 11-10 for the keyboard means 4-3 on the *chitarrone*. It would appear that the early Italian composers tried to indicate, by their use of compound figures, a type of *partitura* for the keyboard, in which the treble voice of the accompaniment represented an imaginary alto part. This type of accompaniment is not always possible on the lute or theorbo so one must play the figures at the indicated octave when possible, but transpose them down an octave where necessary.

Instead of preparing the 7th from above it may be possible to approach from the 5th

below, particularly if we try to play 14 rather than 7. The following extract from Caccini illustrates these points. The lute is capable of playing the 14, but prepares it from the 5th (12) below, whereas the theorbo can only play 4-3-7, preparing the 7 from above.

Ex. 57 Sfogara con le stelle

Caccini, *Le nuove musiche*, 1602

The image displays a musical score for the piece 'Sfogara con le stelle' from Caccini's *Le nuove musiche* (1602). The score is presented in four staves, illustrating different realizations of the original composition.

- Original:** The top staff shows the vocal line with the lyrics 'cie - lo il suo do - lo - re'. The melody is written in a single line with a treble clef and a key signature of one flat (B-flat).
- Lute realization:** The second staff shows the lute realization. It includes fingerings (11, 10, 6, 11, #10, 14) and chord symbols (c, a, e, f, #). The lute is capable of playing the 14, but prepares it from the 5th (12) below.
- Theorbo realization:** The third staff shows the theorbo realization. It includes chord symbols (a, c, o, a) and a double bar line. The theorbo can only play 4-3-7, preparing the 7 from above.
- Transcription of theorbo realization:** The bottom staff shows a transcription of the theorbo realization, including a double bar line and a final chord symbol (a).

*Major 3rd in the final chord*

Most composers, particularly those of the early seventeenth century in Italy, expected a major chord at the final cadence. Agazzari advises in 1607, that a major chord should be played at *most* medial or final cadences and that it is best to figure it that way in case players forget. This advice seems correct for all seventeenth-century music in the Italian style, but not for French music. In 1700 Niedt said, 'I know very well, it is true, that the French composers do the opposite [i.e. use a minor chord at final cadences] but everything is not good just because it comes from France'.<sup>3</sup>

We must, therefore, take note of the predominant style in music outside Italy and France so that we may make the correct decisions at cadences. For example, much music by John Blow, Henry Purcell's teacher, is written in the French style and pieces in a minor tonality should end with a minor chord; whereas the songs by Nicholas Lanier and Henry Lawes require a major 3rd in the Italian manner. If in doubt, one can omit the 3rd altogether at final cadences, providing it suits the text of the song or expression of the music.

6 5  
4-3

The 4-3 cadence may be approached by a  $\frac{6}{4}$  chord when the bass note is a whole bar long.

Ex. 58



A 7th may also be added to this and the rhythms may change as shown in ex. 55.

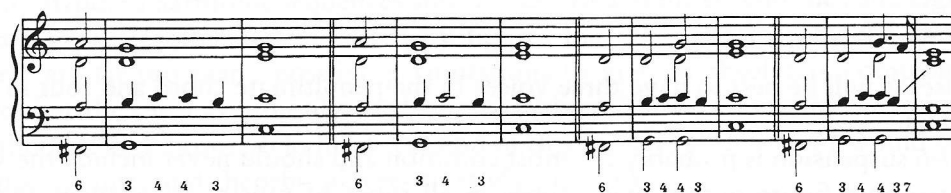
Ex. 59



3-4-4-3

A very popular figuring at perfect cadences, particularly in the early seventeenth century, is 3-4-4-3, also written 3-4-3. It is generally used when the chord preceding the dominant is one that does not contain a note that can prepare the 4 of the dominant chord. Here are the most common harmonic sequences:

Ex. 60



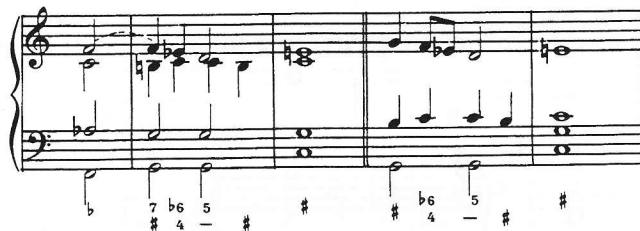
As with the 4-3, this cadence can also be added to by 7s,  $\frac{6}{4}$ s etc., particularly when in a minor tonality. The first example of ex. 61 is very typical of early seventeenth-century Italian music.

## Ex. 61



In certain harmonic contexts, the following is appropriate. The 7 played on the first beat of the dominant chord must be prepared in the previous chord.

## Ex. 62



*Second type of cadence on the tonic*

When the bass falls by step to the tonic this can be considered as a cadence, although not usually a final one. Three figurings are possible:

## Ex. 63



In all cases it will be best to have three voices in the penultimate chord and four in the final chord.

The 7-6 suspension is probably the most common and should never include the 5th. This three-note figure occurs many times in all types of music, at cadences and in passing. When one is trying to develop a good sense of key and modulation, observation of this small phrase can be very helpful.

*Imperfect cadences; half closes on the dominant*

These normally occur in a minor tonality when the music has a close on the dominant, e.g. at a double bar in the middle of a dance movement. There are 3 possible figurings for the penultimate chord: 6; 5-6; and 7-6; and these depend on harmonic context as shown:

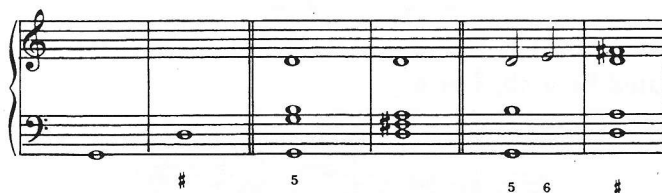
Ex. 64



The same rules for number of voices apply as in ex. 63.

Sometimes the dominant chord is approached by an upward leap of a 5th (or downward leap of a 4th). This can often be a final cadence, as well as medial unlike the previous sequence, and represents a type of plagal cadence. The possibilities for figuring are:

Ex. 65



#### BASIC HARMONIC SEQUENCES

Many standard harmonic sequences and clichés, used in the seventeenth and eighteenth centuries, were often not indicated by figures but were expected by the composer. There are far too many possible permutations to give an absolutely complete guide here, but the most commonly used ones are given below. Gasparini is exceptionally methodical and thorough in his discussion of this and all subjects and I would strongly advise lutenists and theorbo players to study his book.<sup>4</sup>

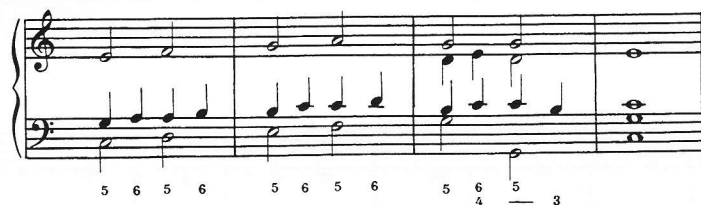
The study of this particular aspect of continuo playing is very necessary to develop in us some natural harmonic instincts. A continuo player's sixth sense is particularly necessary in the many unfigured basses that he has to play.

Following Gasparini's method, we can divide sequences into *ascending* and *descending*.

*Ascending sequences*

To avoid consecutive 5ths in an ascending scale it is common to play:

Ex. 66



When the bass ascends a semitone to a  $\frac{5}{3}$  chord it will normally be preceded by a 6 chord (i.e. a dominant chord).

Ex. 67



This may be decorated by a  $\frac{5}{b}$ ,  $\frac{6}{5}$  or 6-5.

Ex. 68



If we again try to avoid consecutive 5ths when moving by step, then if the first chord is a  $\frac{5}{3}$  the second must be a 6 when ascending a semitone.

Ex. 69





Suspensions may be added to this:

Ex. 70



The best way of avoiding consecutive 5ths and 8ves is to keep the 6th or 3rd (10th) in the top voice.

One often finds at the beginning of a phrase (particularly in andante basses) three ascending notes. These should normally be harmonized as in ex. 71; the realization in ex. 72 is incorrect.

Ex. 71



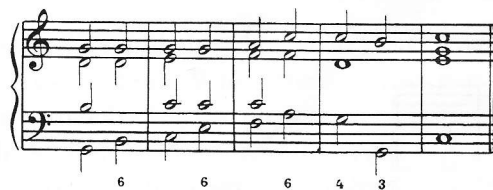
Ex. 72



These last two examples show a very bad *sense of key*, to quote Gasparini. A player with good harmonic sense would automatically choose ex. 71 and disregard ex. 72.

For upward leaps of a 3rd, Gasparini gives the rule that if the first note is a  $\frac{3}{2}$  chord then the second must be a 6.

Ex. 73 (a)



(b)



Similarly, if the second chord is  $\frac{5}{3}$  the first must be a 6.

Ex. 74

Figured bass from Gasparini



If approached from a sense of key, the first examples (ex. 73) show that the second notes of each bar are only harmonic passing notes, whereas in ex. 74 the first chords of each bar act as harmonic up-beats to the second.

### *Descending sequences*

An excellent way of harmonizing a descending scale is:

Ex. 75



This may be ornamented to give:

Ex. 76



The last 7-6 makes a cadence into the final chord. For this reason the 6 must always be sharp or major. Never add a 5th when playing the 7 in the 7-6 sequence. It is a decoration of the 6 chord, not of a  $\frac{5}{3}$ .

As with ascending 3rds, when the bass falls a 3rd, the second note normally takes a 6. In this case, however, it is a new chord and not a passing note.

Ex. 77



definitely by a harpsichordist, are treated as passing notes on the guitar. Gasparini gives several examples of *passing over* various notes in a similar way.

Seen in order of the fullest and most complete accompaniment down to the lightest, we could place the instruments in this order: organ, harpsichord, lute or archlute, theorbo, guitar. Whichever instrument is used for accompanying, remember to make the accompaniment natural and idiomatic to that particular instrument. Do not leave the sound too bare or dry, nor try to harmonize the bass too frequently.

All the rules for harmonizing sequences have to be adapted when playing basses which are written in quavers, semiquavers etc. One must learn to recognize groups of notes which relate to the same harmony and harmonize the strong beats only. Yet again, a good sense of key and harmony is absolutely essential.

The following examples are all taken from Gasparini (exx. 81–88). He gave only the bass and figures; I have added an (arch)lute realization above. Quavers and semiquavers that move by step should be harmonized in groups of two or four, whichever is appropriate to the harmony, tempo of the music and the instrument. The second note of each pair is generally considered to be a passing note.

When the time signature is  $\text{C}$ , the harmony is kept quite slow. These quavers would be equivalent to semiquavers in  $\frac{4}{4}$ :

Ex. 81

Gasparini



A more varied approach may be taken, although the harmonic basis remains the same. Occasionally playing in 3rds and 10ths can sound very effective on the lute and theorbo.

Ex. 82



In triple time the second note, or second and third notes of a triplet are usually passed over. Two possible rhythmic realizations could be:

Ex. 83



Ex. 84



The harmony will often be more complicated when there are leaps of a 4th and greater in the bass part. The lutenist and theorbo player may still wish to pass over as many notes as possible but it is essential that you understand the harmony.

Ex. 85 shows a realization where the lutenist could either: (i) play all the written notes, or (ii) play the chords only, leaving a bass instrument to play the *passaggi*. Gasparini's example is very good as the harmonic requirements vary from bar to bar. On the lute and theorbo, playing all the bass notes in itself provides much of the harmony. Consequently sometimes only one treble note will be needed. When playing with a bass instrument your chords should be a little fuller.

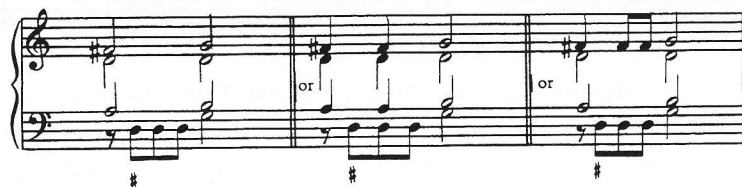
Ex. 85



*Rests*

When rests appear in the bass this may, at first, confuse the system for deciding how to harmonize the bass line. It is often a very good idea to play a chord where there is a rest. The harmony is taken from the notes that follow the rest.

Ex. 86



A more complicated example follows, in which the bass line divides into harmonic groups of two, three and four notes.

Ex. 87



When the bass is moving slowly and there is a rest at the beginning, then all three notes should be harmonized, even if only with a 3rd, 6th or 10th.

Ex. 88



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## *Finer Points concerning Style, Technique and Performance*

### CHORDS

#### *Number of voices*

On the lute, archlute and theorbo an average of three voices will be the most effective. Often only two voices will be possible, whereas six- or seven-voice chords will also be required. A continuous four-part harmonization – as often suggested for keyboard players – is neither possible nor appropriate on lute instruments.

#### *Doubling of voices*

When forming fuller chords double the tonic and 5th rather than the 3rd, particularly if it is a major 3rd.

#### *Phrasing*

By varying the number of voices in your chords you can exaggerate your phrasing in a very good way. To play continuous three- or four-part chords is like singing one vowel all the time. Strong and weak syllables in the voice part, or articulation and bowing on bowed instruments must be copied in the continuo part. Ex. 89 shows an example of this approach to phrasing when applied to the opening of the Canzona by Riccio (see ex. 299 on p. 241 for the complete piece).

Ex. 89

Riccio



### Hemiolas

*Hemiolas* are important places in which to stress the rhythmic structure by the shape and strength of the chords.<sup>1</sup> Ex. 90 shows an example of this from Cazzati's *Cantata per il Giorno di Natale*.

Ex. 90

Cazzati

The musical score for Ex. 90 consists of a vocal line and a lute/archlute accompaniment. The vocal line is in a single staff with a treble clef, showing a melody with lyrics: "- gi - ti, e ver - sa pian - ti." The accompaniment is in two staves (treble and bass clefs), showing a series of chords. Below the bass staff, there is figured bass notation: 6, #, 6, 4, #, #.

### Formation of chords

It cannot be stressed enough, particularly on the lute and archlute, that chords should be formed in the following manner:

- (1) The top voice of your chords should move melodically above the bass, never creating parallel 5ths or 8ves between the outer parts.
- (2) Then you simply fill in the harmony between these two outer parts.
- (3) When the bass moves by step, the top voice should move in contrary motion to it.
- (4) If the top voice is a 3rd, 6th or 10th above the bass, the two outer voices may move in the same direction by step.

Providing one thinks of a good top voice then everything else should come naturally. This is why it may be helpful at first to notate your top voice on a spare stave.

### Chord spacing

As a general rule, chords sound best when there is at least an octave between the bass and tenor.

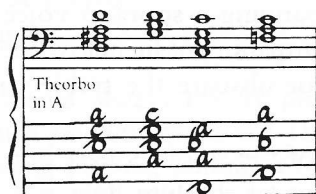
Ex. 91

The musical score for Ex. 91 shows a series of chords in a single staff. The chords are arranged in a sequence, demonstrating proper spacing between the bass and tenor voices. The chords are: C major, F major, C major, F major, C major, F major.



This idea conforms with many original keyboard treatises. Sometimes the pitch of the bass line will necessitate closer chords, particularly on the theorbo.

Ex. 92

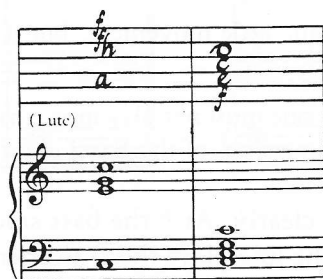


Where possible, imagine that the right-hand thumb plays the bass note and the fingers play the harmony. This corresponds with the keyboard idea of the left hand playing the bass and the right hand the harmony.

A certain spacing of a chord can suggest a particular feeling or mood. Ex. 93(a) has a bright sound while ex. 93(b) is dark and sombre.

Ex. 93

(a) (b)



### Echoes and dynamics

When a phrase is echoed, either reduce the number of parts to treble and bass or tenor and bass, or play the bass line only, i.e. *tasto solo*.

Ex. 94

Riccio



Sometimes the composer repeats a phrase at a lower octave. This gives a natural contrast of sound and dynamics.

*Relationship of the accompaniment to the soloist*

As a general rule, when accompanying a soprano voice or treble instrument try to make the highest note of the accompaniment lie below the soloist, as though it were an alto part. Never interfere with or obscure the treble part, particularly when it has divisions.

You may follow the contour of the soloist's part but you must never duplicate it note-for-note. As the treble range of the lute does not extend as far as that of the harpsichord, the constraint of this discipline will not be so great.

The theorbo's range is even more limited, which is why it was considered such an excellent instrument for accompanying singers, particularly the tenor voice.

Lorenza Penna gives good advice concerning the range and movement of accompaniment:

- (1) In playing with a Soprano or Contralto, one must not play above the [principal] part, or make diminutions [on that part].
- (2) In playing with a Tenor, one may go above it, and, moreover, remain above it, but *not play in the [upper] Octave the notes which it sings*, nor make diminutions.
- (3) With a Bass, one may make some little movement, but if the Bass has passages, it is not good to move at the same rate.
- (4) In accompanying a single voice, one must not play more than three or (but very rarely) four parts, and *it is not good to put the Octave [i.e. of the Bass] at the top.*<sup>2</sup>

Ex. 95(a) illustrates these points clearly. At \* the bass solo is doubled at the octave by the top voice of the lute. At \*\* the lute plays the 4-3 cadence an octave higher than the solo voice. The correct version shows how to avoid these errors. Ex. 95(b) shows a more usual cadence where the bass voice sings the same notes as the basso continuo and leaves the 4-3 to the lute.

Ex. 95 (a)

(b)

Viadana

The image displays two musical staves, labeled 'correct' and 'incorrect', illustrating lute accompaniment for a bass solo. The top staff is in bass clef, representing the soloist's part. The bottom staff is in treble clef, representing the lute's part. The 'correct' version shows the lute accompaniment staying below the soloist's range, with a 4-3 cadence in the bass. The 'incorrect' version shows the lute doubling the bass solo at the octave (marked with a star) and playing the 4-3 cadence an octave higher than the soloist (marked with two stars). Brackets and asterisks are used to highlight these specific points of comparison.

*Voices to omit*

Caution must be exercised at cadences or when there are any other moving parts, suspensions etc., being sung or played.

In 1698, Werckmeister writes:

Nor is it advisable that one should always blindly play together with the vocalists or instruments the dissonances which are indicated in the Thorough-Bass, and duplicate them. For, when the singer is expressing pleasing sentiment (*einen anmuthigen affectum*) by the dissonance written, a thoughtless accompanist (*General-Bassiste*), if he walk not warily, may spoil the whole pleasing effect with the same dissonance; therefore the figures (*Signaturen*) and dissonances are not always put in in order that one should just blindly play them (*so crasse mitmache*), but one who understands composition can see by them what the author's idea is, and avoid countering them with anything whereby the harmony would be impaired.<sup>3</sup>

Avoid doubling at the octave and interfering with diminutions as shown:

Ex. 96 (a)



(b)



In ex. 96(a) play the 4 at the octave which is possible on your instrument but let the soloist resolve the 3. In ex. 96(b) follow the contour of the diminutions. If there are certain notes figured in the bass part which you decide to omit, then put brackets around the figure(s) to remind you, e.g. 4(3), 7(6). This is a particularly useful guide when playing from a bass part rather than a score.

As the 4 is usually the strongest chord of the cadence, it is better to have a full chord by including the 4, even at the wrong octave. There is some evidence that the resolution was often omitted by the continuo player. Dowland's lute songs, written in tablature, were still very contrapuntal in conception, although he was well acquainted with the music of Caccini. Both exx. 97(a) and (b) have a 4 in the lute part – in the lower octave – which is then just abandoned and resolved to a 3 by the voice alone. In ex. 97(b) Dowland also gives a full four-part chord on the dissonance on the 4.

## Ex. 97 I Saw my Lady Weep

(a)

Dowland, *Second Book of Songs*, 1600

(b)



The *Ayres* of Ferrabosco, although still written in tablature, represent the acceptance of the monodic song and have many new elements in the accompaniment as well as many old ones. Many of the ayres by Ferrabosco, Campian etc. have simple basso continuo parts put into lute tablature. Ferrabosco's style often avoids playing and singing the 3rd at the same time. At ex. 98(a) and (c) the 4-3 is given completely to the singer. At (b) and (d) the lute plays only the tonic and fifth when the voice has the 3rd.

## Ex. 98 So, So, Leave Off

Ferrabosco, *Ayres*, 1609

Ex. 99 for two sopranos and continuo, is just one cadence where no-one resolves the 4 to a 3.

## Ex. 99

Negri



All suspensions must, however, be resolved in one part or another. Recitatives often contain suspensions created by the voice which must then be resolved by the continuo player, e.g.:

Ex. 100

Purcell



### *Ensemble playing*

All these disciplines should be applied when accompanying one or two soloists. When playing in a large ensemble, particularly if there are several continuo players, the rules may be relaxed without ill effect.

Saint-Lambert wrote in 1707 that, when accompanying a large group of voices or instruments, consecutive 5ths or 8ves may be permitted, 'but when one accompanies a single voice, one cannot adhere too rigidly to correctness, especially if one is accompanying alone [i.e. without the support of a gamba or violone]; for then everything is apparent, and it is there that the Critics let nothing pass.'<sup>4</sup>

### THE BASS LINE

#### *Playing with another continuo instrument*

*Organ.* When playing together with the organ, the lute or theorbo should concentrate on playing the complete bass line, particularly when in imitation with the treble part(s), and give harmonic support where possible. The organ can then play a simple version of the bass line. When the bass line is fairly slow then most ornamentation should be done by the plucked instrument, not the organ.

*Melodic bass.* The procedure is reversed when playing with a bass viol which will play the complete bass line. The lute or theorbo may just play chords and leave all the passing notes and diminutions to the melodic bass. You may practise this by tackling any of the fast bass exercises in Part Three, pp. 152–5.

Exx. 101 and 102 are two examples of how to form a continuo bass from a *melodic* or *concertante* bass. The *basso continuo* is simply a skeleton to which ornaments are added to create the *melodic* bass.

*Playing as the only continuo instrument*

The complete bass line is your responsibility in this case. Add as much harmony as is possible and appropriate.

*Music not requiring a melodic bass*

Most seventeenth-century monodic songs and many sonatas for one instrument and continuo (before c1650) may be successfully accompanied by only one continuo instrument.

In seventeenth-century Italy the song books recommended lute, theorbo, chitarrone, harpsichord, spinet or harp but never viola da gamba or cello in addition to the harmonic instrument;<sup>5</sup> whereas in England, at this time, the song books often suggested theorbo-lute *or* bass viol, but never both together.

The tradition of a continuo combination of melody bass instrument together with a plucked or keyboard instrument stems from the late baroque practice, i.e. c1680–1750, but the nature of the music before this rarely needs the two instruments. In fact, the continuous sound of a bowed bass in monodic song can destroy the effect of the voice part which is supposed to imitate speech. When a bowed bass is added it encourages the singer to sing in a more modern way, which is unlike speech. A better combination, particularly in early seventeenth-century Italian music, is that of theorbo and organ.

#### *Alteration of the written bass line*

According to Saint-Lambert (1707) there are three types of liberties that may be taken with the bass line:

- (1) Leaving fast notes to the bowed bass, as discussed above.
- (2) 'Conversly, if the Bass has too few notes, and drags too much for the liking of the Accompanist, he may add other notes to embellish it, provided that he is assured that this will be of no detriment to the air, and, above all, to the voice which is singing.'<sup>6</sup> (For examples of this see the music from Modena MS on pp. 194–6, and also Gasparini's bass ornamentation on pp. 74–5.)
- (3) One may also, according to Saint-Lambert, transpose the bass up or down an octave at cadences or for several bars at a time. This will be necessary on the lute and theorbo when the bass is very high or when there are accidentals in a low tessitura.

#### *Sustaining the sound*

The lutenist and theorbo player should learn to restrike the chords when the sound has died in order to give support to the soloist. This will differ according to the quality of each instrument. Many Italian sources talk about not letting the sound die, 'non lasciar vuoto l'istromento'. Chords should normally be restruck in accordance with the stresses of the words or the phrasing. Original sources often say that this should be left to the continuo player who understands his instrument the best.

The bass lines may, therefore, be just a guide to pitch and harmony, particularly when there is one note sustained for several bars; the continuo player adapts it to his own instrument. Ex. 103 shows such an example. The top two staves represent Monteverdi's original (word stresses are editorial). Strangely, he has tied some bass notes and not others. Either you play it exactly as he has written it, which goes against the word stresses (possibly on purpose), or you follow the third stave or something similar.

original

possible interpretation

slowly

## Ties

These may also indicate two more things: (1) that a new harmony is to be added over the bass note already sounded:

Ex. 104 (a)

(voice)

(b)

Frescobaldi

and (2) that the chord should be restruck, but not the bass note:

Ex. 105

Frescobaldi

(voice)



Caccini's special notation for the rhythm of a cadence or suspension has been mentioned above, and he described how one should play these passages with ties:

The ties in the bass part have been so used by me because after the consonance [chord] only the note indicated is to be struck again, it being the one most necessary (if I am not mistaken) for the theorbo in its special capacity and the easiest to use and put into effect, as that instrument is better fitted to accompany the voice, especially the tenor voice, than any other. For the rest, I leave to the discretion of the more intelligent the striking again, along with the bass, of those notes which may accord with their best judgment and which will best accompany the solo voice part, as it is not possible, so far as I know, to designate them more clearly without tablature.<sup>7</sup>

### 16ft pitch

There is much evidence that the lute and theorbo played the bass line down an octave where necessary or when idiomatic, particularly in the seventeenth century. Here are some points concerning when this might be done:

- (1) When you are the only continuo instrument then the bass line is yours.
- (2) In an ensemble where there is already a bowed bass playing at 16ft pitch then you may also do this.
- (3) In an ensemble without 16ft bass, the theorbo may give very good support by playing at the lower octave.
- (4) When playing with an organ, octave transposition of the bass may sound well providing you keep the *harmony* above the written pitch of the bass.
- (5) In late baroque music (c1680–1750), when playing with a bowed bass, it would be better to keep at the written pitch even if this means playing in 3rds or *tasto solo*.

Specific places where the low bass sounds well are at cadences – with or without a bowed bass; in *forte* passages – with or without a bowed bass; and for a long note, particularly at the beginning of a song:

Ex. 106

C. Coleman

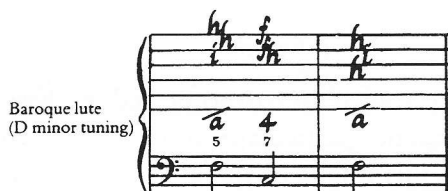


### *Eighteenth-century music for the German theorbo-lute*

From the sources of ensemble music for baroque lute, written in tablature, there is much evidence to suggest that eighteenth-century German lutenists played the bass line at the lower octave not only when it was necessary, but also when it was not. As the excerpts from the Prague MS KK51 and the Vienna MS 120 (Archiv Graf Harrach) show in Part Four, the bass may be played on the low basses in order to free the left

hand which can then play higher chords. In the examples from the Prague MS none of the harmony notes sound below the written pitch of the bass, even though the bass itself sounds an octave lower. Taking into account the octave stringing of the German lute or theorbo, ex. 107 sounds as shown in ex. 108. The written bass is played together with a 16ft pitch but no harmony note sounds below either bass. This, of course, is only possible on an instrument with double courses tuned in octaves and is not possible on the theorbo or archlute which had long, single basses.

Ex. 107



Ex. 108



The ensemble repertory for lute, c1699–c1765, is best represented by the lute trio – lute, violin and cello. The lute part is written in tablature and plays a dual role of a continuo and obbligato instrument. In Quantz's chapter (1752) concerning the 'Duties of Those Who Accompany . . . a Concertante Part'<sup>8</sup> the cellist is advised always to play the notes at written pitch, and not to change the octave or invent intervals because this would destroy the melody of the bass line. No such restrictions are placed on the harpsichordist. Perhaps, therefore, the writing in the lute trios was an acceptable practice.

Examples 109 and 110 are typical of the writing found in these works. The lute always plays at '16ft' pitch and the cello at normal '8ft' pitch. A harpsichordist would not need to do this, but the lute does in order to create full chords and free the left hand to play high chords and obbligato parts.

**Allegro ma non troppo**

Violino concertato

Liuto concertato

Violoncello

## Ex. 110

*Accidentals in the bass*

Because of the diatonic tuning of the bass strings, various notes will have to be transposed up an octave and played on the fingerboard strings:

- (1) When playing with a bowed bass or organ, which will play all the notes, simply transpose those notes which cannot be played at the written pitch (ex. 111(a) should be played as ex. 111(b)).
- (2) When playing without another continuo instrument, then transpose a small phrase rather than just one note (as in ex. 111(c) and (d)).

## Ex. 111 (a)



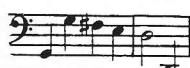
## (b)



## (c)



## (d)

*Tasto solo*

This means play only the bass note, and it occurs in quiet passages or when there are long, tied bass notes that should have no harmony. Its use is also applicable at fugal entries in the alto or tenor range where no harmony above the bass is possible on lute instruments.

*All'unisono*

This means play no harmony but only the written notes as in *tasto solo*, but with the extra indication that this may be doubled at the octave above or below, as in tutti sections of Italian eighteenth-century concerti grossi.

*Slurs*

In the solo repertory, left-hand slurs were used throughout the seventeenth and eighteenth centuries, not only for the execution of graces, but for phrasing in general. This should be emulated in continuo playing in the bass line and any upper parts that are appropriate.

Fast notes in the bass may be played with slurs. This technique is facilitated by the use of single strings and will sound best on the theorbo.

Exx. 112–114 show some of the many occasions when slurs may be used. To play continuo without these would be to play in the style of the sixteenth century, and not that of the seventeenth and eighteenth.

## Ex. 112

Cazzati



## Ex. 113

Cazzati





## ARPEGGIATION

Very little is written in original lute and keyboard sources concerning the exact, temporal placement of an arpeggiated chord. In the twentieth century many guitarists and lutenists will 'roll' or 'spread' a chord so that the treble note is played on the beat and the bass and harmony before. A chord can sound well when played in this manner; players may, however, find that, particularly when playing with a melodic bass instrument, the bass line itself will need to be sounded simultaneously by both instruments. This will probably result in far fewer arpeggiated chords. Those that are arpeggiated may well sound better when the bass is played on the beat and the harmony after. This subject seems to be less of a problem when the lute or theorbo is the only continuo instrument.

As with the use of a varying number of voices in chords, you can also affect the phrasing by the manner of spreading, arpeggiating or breaking a chord. As a general guide, a spread chord has more emphasis than a chord played together. Much imagination must be exercised when trying to vary the chords, particularly in recitative, and it is very difficult to describe or teach exactly what to do. What follows below can only be a rough guide which should stimulate the student's imagination.

There are several main categories which can define the many ways of playing chords:

- (1) A quick arpeggiation from bass to treble referred to in this book as *spreading*. This keeps in time with the music and is not a free arpeggiation.
- (2) Slow arpeggiation which, after the bass note, is free of rhythmic restrictions. These are best used in recitatives.
- (3) 'Breaking the parts' (Mace) or *separée* (Perrine) are both ways of describing a rhythmic arpeggiation. It is a way of dividing the rhythm using only notes from the chords.
- (4) *Rasgueado* or strumming, in imitation of the guitar.

I will now deal with each category separately.

*Spread chords*

These are used for phrasing and accents and may be done in a variety of ways with chords of three or more voices, *not* two voices. Ex. 115 shows how to follow the vocal line and stresses of words and shape the part with spread chords and varying the

number of voices. } is the sign used to notate a spread chord in this book. The normal way of doing this with a four-part chord is as shown in ex. 116. Where possible use rest stroke with the thumb (ex. 117).

Ex. 115

Caccini

A - ma - ril - li mia bel - la

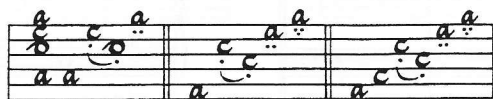
Ex. 116

Lute/archlute  
in G

Ex. 117

French players used various techniques more complicated than going in order from bass to treble. Four-, five- and six-part chords may be played with the index finger *raking* back over two or more strings.

Ex. 118



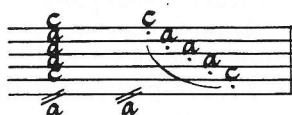
They may also be played with the thumb striking all the notes (from bass to treble) except for the top note. This is an excellent way for a quick, strong chord.

Ex. 119



A more gentle approach, which can be used in free arpeggiation as well, can be achieved by playing the bass note followed by the chord from treble to bass. This is played by raking the index finger over the strings.

Ex. 120



### *Free arpeggiation*

Chords can be arpeggiated from bass to treble, treble to bass and any mixture of these two. The speed of the arpeggiation depends on the required musical effect. One of the most common places for this type of free arpeggiation is at the opening of a song or monody in recitative style. Ex. 121 shows various ways of playing an opening chord on different instruments.

## Ex. 121

(a) H. Lawes

Sweet stay a - while

English theorbo in G

(b) Purcell

From ro - sy bow'rs

Archlute in G

(c) J. Wilson

Lan - guish and de - spair

English theorbo

(d) Frescobaldi

A piè

Theorbo in A

*'Breaking your parts'*

This style of rhythmic arpeggiation originated in the French lute style of the early seventeenth century. The bass is always played on the beat and the other notes as indicated in ex. 122, which is based on Perrine's instructions for the lute.<sup>9</sup>

## Ex. 122 (a)



## (b)





(c)



(d)



(e)



Matteis gives further examples in his guitar tutor.

Ex. 123 (a)

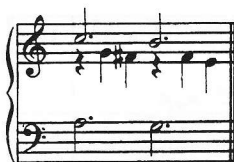


(b)



Other possibilities include ex. 124 and the examples from Mace given in Part Four.

Ex. 124 (a)



(b)



(c)



The object of all these methods is to sustain the sound by repeating certain notes, and one of the simplest ways is to *break* the chord. This introduces nothing melodic which may interfere with the soloist's part.

Under the same category of arpeggiation may come the more conventional rhythmic arpeggiation which seems to have been in use in the eighteenth century. Heinichen gives many examples of rhythmic arpeggiation. His ideas, when adapted to the lute become:

## Ex. 125



Gasparini also recommends that one ornament the bass itself to give arpeggiation. This seems a particularly good idea for the lute or theorbo. The next three examples are taken directly from Gasparini's *L'armonico pratico*, Chapter XI. One can see clearly how the Alberti bass of the later eighteenth century developed.

## Ex. 126



## Ex. 127



Ex. 128

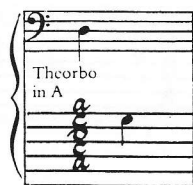


### *Strumming (rasgueado)*

This technique was part of the guitar style and is also found indicated in the solo repertory for French lute and theorbo. In 1730, Campion stated that he gave all theorbo students a series of lessons on the guitar so that they might learn the technique.

The simplest way is to use only the index finger of the right hand. A stroke towards the floor is played on strong beats, written in tablature

Ex. 129



and weak beats are played in the reverse manner, written

Ex. 130



Ex. 131 is a simple realization of the bass and ex. 132 is an ornamented version. More complicated strummings using middle finger and thumb are rarely needed but may be learnt from players of the 5-course guitar.

Ex. 131





Strumming can have a very good effect, particularly in a large ensemble and in music of a simple harmonic nature. Suitable places are in Monteverdi's *Madrigals of War* and other similar passages such as exx. 133 and 134.

Ex. 133 *L'Orfeo*, Intrada

Monteverdi

Ex. 134 *Il ballo delle ingrate*

Monteverdi



## RECITATIVE

*Accompanying recitative*

Although his book was printed as late as 1763, Pasquali's comments are equally valid for music of the seventeenth century: 'This part of thorough-bass, to those that are not accustomed to it, is still more difficult than any of the rest; though, when once grown familiar, it becomes one of the easiest.'<sup>10</sup>

Many of the requirements for accompanying recitatives have already been discussed, i.e. how to vary the playing of chords; appropriate harmony and dissonances; varying the number of voices in chords to suit the words, etc.

Recitative began with Caccini, and many of the early seventeenth-century monodies are pure recitative without any elements of aria. With Monteverdi, particularly, there was a fine balance between recitative and aria, and then in cantatas and operas from c1650 onwards the two elements became separated into two different movements.

### *Early seventeenth-century monody*

In the earlier style of recitative there will be instances when the voice part creates strong dissonances against the bass and harmony for reasons of expression. At these moments you must help the dissonance and not move your harmony to fit with the voice part.

Ex. 135 shows a very common practice in an Italian monody where the singer slides from a minor to a major 3rd. The major chord that the continuo plays is meant to clash with the minor 3rd before this moves up a semitone.

Ex. 135

C. Saracini

Deviations from harmonic notes by the voice during recitative should normally be ignored by the continuo player.

Ex. 136

The harmony for each minim chord is based on the note sung at the beginning of the chord. What follows afterwards should create a dissonance until the next chord.

Ex. 137

Frescobaldi

Ex. 138 shows one of the most moving excerpts from Monteverdi's opera *L'Orfeo*, in which Orpheus has broken his promise with Pluto and turned round to see if Euridice was following him out of Hades. Because of this, Euridice is doomed to remain in Hades and laments by singing this aria. The original gives no figures but the harmony is meant to be as anguished as possible (the dissonant places are marked \*).

Ex. 138 *L'Orfeo*, Act IV

Monteverdi

Ahi vis-ta trop-po dol-ce e troppo a-ma-ra Così per troppo a-

-mor dun-que mi per-di? Et io mi-se-ra per-do

*Italian recitative (c1680–1750)*

The style of the later Italian recitatives found in cantatas and operas is harmonically less complex. There is much use of  $\sharp_2^6$ ,  $\sharp_2^7$  and diminished 7ths but it is easy to judge which harmony is appropriate.

*Chord positions*

Many sources recommend giving the singer his note at the top of the chord. This not only helps the singer but will also help to shape the chords well.

*Full chords*

Concerning chords, Pasquali says that the art of accompanying recitative 'consists in filling up the harmony as much as possible; and therefore the left hand strikes the chords in it as well as the right'. This comment applies to harpsichordists but the equivalent on the lute would be to play chords with five, six or seven voices, not three or four with the bass note doubled at the lower octave, thus giving a full sound.

He continues by saying that:

Care must be taken not to strike abruptly but in the harpeggio way, laying down the fingers in the chords harp-like, i.e. one after another, sometimes slow, others times quick according[ly] as the words express either common, tender or passionate matters: For example; for common speech a quick harpeggio; for the tender a slow one; and for anything of passion, where anger, surprise etc. is expressed, little or no arpeggio, but rather dry strokes, playing with both hands almost at once. The abrupt way is also used at a *punctum* or full stop, where the sense is at an end.<sup>11</sup>

### Cadences

At cadences two methods are possible: (1) wait until the singer has finished and then play the two chords;

Ex. 139

Pasquali, 1763

(2) play the dominant chord with the singer's last word.

Ex. 140

Anon. (Nanki MS, Tokyo)

Both ways have their place. It was generally believed, until a few years ago, that *all* cadences had to be played in the first way but this can be very pedantic in a long series of recitatives where there are so many cadences. The second method can work well for medial or final cadences, according to the sense of the words. In ex. 140, the manuscript clearly indicates the second method.

Between sections of recitatives it is sometimes appropriate to link the two chords with a simple scale or flourish. The Nanki MS gives an example of this. Care must be taken at all times to play with good taste and give only the required amount of ornamentation and support.

Ex. 141

Nanki MS

The image displays a musical score for Ex. 141, comparing the original notation with a transcription of the tablature for an English theorbo in G. The score is divided into two main sections: 'Original' and 'Transcription of tablature'. The 'Original' section features a vocal line with lyrics 'oba oba oba oba' and a lute/theorbo line with tablature letters 'a', 'a', 'a', 'u'. The 'Transcription of tablature' section shows the same music transcribed for a modern instrument, with a treble and bass clef staff. The transcription includes a scale-like passage in the bass line, indicated by a slur and a fermata.

Concerning the playing of recitative, Gasparini says:

In order to perform the accompaniments of recitatives with some degree of good taste, the consonances [chords] must be deployed almost like an arpeggio, though not continuously so. Once the harmony of a note has been heard, one must hold the keys fast [i.e. let the chord ring and resonate on the lute and theorbo] and permit the singer to take the lead, singing at his discretion and in accord with the expression of the words. Do not annoy or disturb him with a continuous arpeggio, or with ascending and descending scale passages, as some do. I do not know whether I should call those performers grandiloquent (*Sonatoroni*) or trivial (*Sonatorelli*) who, in their desire to display their facility, create confusion and imagine that it is inspiration.<sup>12</sup>

In order that all these points of style may be observed in context, here are two examples of Italian recitative with a realization for archlute.

#### *Two examples of eighteenth-century recitative*

Ex. 142: The Italian cantata became very popular in London at the beginning of the eighteenth century. Various collections were published of selections from cantatas and operas to which new English words were added. The following Recitative of Albinoni



was originally Op.4 No.2 for alto, but appears as a contrafactum in the British Library (and elsewhere) as *A Cantata Composed by Sigr. Tomaso Albinoni*, transposed up a 5th into D minor.

Ex. 143 is the first recitative from one of Handel's many cantatas for soprano and continuo.

In these two examples, note the following points:

- (1) Chords such as  $\sharp^4_2$ ,  $b7$  resulting from the unfigured bass. Many recitatives have no figures at all but the intervals created by the two written parts make the harmony very clear.
- (2) Various ways of arpeggiating the chords, following Pasquali's suggestion.
- (3) Transposition of the bass down an octave to give fuller chords and a longer lasting bass note.
- (4) Variety of cadences.
- (5) Added suspensions (e.g. 9-8) to help express the words.
- (6) Ornamentation to move the music forward where necessary.

Original

Un-der the gloom-y shade of a dark sul-len

slowly and gently

Archlute in G  
Suggested realization

grove Fair Philo-clea sat com-plain-ing of her love, The

2 6

faith-less per-jur'd Da-mon who not long be-fore Had

forte  
fast

ri-fl'd all her charms and ran-sack'd all her store, And

thus the love-ly nymph, to ease her tor-tur'd breast,

slowly and gently

7

In soft me-lo-dious tones, her mi-se-ries ex-pressed. - pressed.

piano

very slowly

Tuning of the basses:

a a a a 4 5 6 7

Lun - gi, lun - gi da te ben mi - o, entro un am - ma-so d'af - fan - ni.

Archlute in G

5  $\flat 6$   $\flat 6$   $\sharp 7$   $\frac{7}{4}$   $\frac{2}{2}$   $\flat 7$  forte, quick

combattu - to son i - o, lu - sin - ga - no i miei dan - ni; an - cor del tem - po

fug - gi - ti - vo l'o - re, chè non por - ta - no al cor quel ca - ro in - stan - te in

cui poss' i - mi - ta - re il tuo sem - bian - te.

4

## ORNAMENTATION

We shall never know how much ornamentation people used in the seventeenth and eighteenth centuries. Each period and style differs so much, and all original tutors give a somewhat evasive answer to this question. They stop dead at the very place we would wish them to continue, and say that ornamentation is best learnt by example from good players and teachers, not from books. Thomas Mace commented that, 'the Greatest Excellency in This Kind of Performance lies beyond whatever Directions can be given by Rule'.<sup>13</sup>

Heinichen, after giving some examples of ornamentation, says (in 1728) that 'The rest we must leave to the visual demonstration of a teacher or to the individual industry and experience of the student.'

He warns quite sensibly that:

Until a beginner has thoroughly practised the first principles of the thorough-bass, he should be left undisturbed by the considerable equipment of embellishments and the too confusingly ornamented thorough-bass. To play an embellished thorough-bass requires much experience, discretion, and judgement. How can one preach these things to a beginner when he is still not trained in the fundamentals? Besides, the thorough-bass was not conceived to enable one to perform with it as in preludes, but only so that the concerted parts would be accompanied.<sup>14</sup>

So in this chapter we can only hint at the possibilities of ornamentation, giving some specific examples, and leave the rest to the taste and development of the student.

*Style*

When adding ornamentation today, the style and musical vocabulary of each composer and period must be studied and copied so that the ornamentation does not sound out of place. This is best achieved by playing solo music of the period and learning the musical vocabulary and grammar from hearing the music played. This is why it is so important to play solo music for theorbo or lute contemporary with music that one wishes to accompany.

*General guidelines*

Regardless of period, the following points seem to apply to all continuo playing:

- (1) The primary function of the basso continuo part is to give support to the soloist(s) and not to interfere or become more important than the soloist(s).
- (2) Correct rhythm and harmony are much more beneficial than added diminutions and graces.
- (3) When the bass line has a solo then there is room for a *complete* realization, which must sound as an integrated part of the whole piece.
- (4) Similarly when the soloist has a long note, the continuo player can make some movement beneath.

Before looking at specific ways of ornamenting, adding graces, making divisions, we should read what various composers and treatises tell us about the quality and quantity of ornamentation.

The monodic song of the first half of the seventeenth century requires little ornamentation. In his introduction to the opera *La Dafne* (1608) Marco da Gagliano states:

Firstly, take care that those instruments which are to accompany the solo voices are placed where they can be seen by the singers so that they may hear each other better and thus achieve a true ensemble. Be careful too, that the accompaniment is neither too weak nor too strong, but just so that it directs the vocal line without hindering the audibility of the text. Let the realization be without adornment, being careful not to double the consonances of the vocal part but only striking those notes which support the voice and form the harmonic progression.<sup>15</sup>

When speaking about instruments that provide foundation (e.g. lute, theorbo, harpsichord) Agazzari (in 1607) warns continuo players to beware of covering or obscuring the solo line

... when they serve as foundation with one or more voices singing above them, for in this case, to support the voice, they must maintain a solid, sonorous, sustained harmony, playing now piano, now forte, according to the quality and quantity of the voices, the place, and the work, while, to avoid interfering with the singer, they must not restrike the strings too often when he executes a passage [diminutions] or expresses a passion.

He also points out that

... one should take the greatest possible care to avoid touching or diminishing with a division the note which the soprano sings, in order not to duplicate it or obscure the excellence of the note itself or of the passage [diminutions] which the good singer executes upon it; for the same reason one does well to play within a rather small compass and in a lower register.<sup>16</sup>

The theorbo fulfils all these requirements.

In his preface to *Cento concerti ecclesiastici* (1602) Viadana addresses the organist, but his comments apply equally to the lute and theorbo:

The organist is bound to play the organ part simply, and in particular with the left hand; [i.e. do not make divisions on the bass line] if, however, he wants to execute some movement with the right hand, as by ornamenting the cadences, or by some appropriate embellishment, he must play in such a manner that the singer or singers are not covered or confused by too much movement.<sup>17</sup>

For the French *air*, Bacilly (1668), like the Italian sources, advises that a simple accompaniment should support the voice. Chapter 4 of his tutor on singing is entitled 'The Necessity of Instrumental Accompaniment in Vocal Music' and describes the use of the theorbo in the *air*:

Among the instruments used at present to sustain the voice are the harpsichord, the viol, and the theorbo, the harp being no longer in use. The viol and the harpsichord haven't the grace and accommodation found in the theorbo, which is necessary for accompanying all kinds of voices.

This may be because the sweetness of the theorbo adapts itself to weak and delicate voices, while the other instruments tend to obscure such a voice. The question therefore arises: Is it necessary to be accompanied by a theorbo in order to perform a song properly?

Undoubtedly the beauty of a song is not set off to good advantage when it is accompanied by an instrument which obscures the voice. The instrument ought to accompany the person singing the melody (or the treble part of an air) for the purpose of outlining the harmonies properly. This type of accompaniment is much more serviceable than the type in which the union of voice and instrument serves only to suffocate the fine points of the song in the resulting confusion, even though the result may be harmonically appropriate. In place of this confusion the theorbo merely sustains the voice pleasantly without detracting from either its beauty or the delicacy of its ornamentation.

However, it is necessary to establish the fact that if the theorbo isn't played with moderation – if the player adds too much confusing figuration (as do most accompanists more to demonstrate the dexterity of their fingers than to aid the person they are accompanying) it then becomes an accompaniment of the theorbo by the voice rather than the reverse. Be careful to recognize this, so that in this marriage the theorbo does not become an overpowering, chiding spouse, instead of one who flatters, cajoles, and covers up one's faults.<sup>18</sup>

Saint-Lambert, a little later than Bacilly, in 1707, gives similar advice:

For the purpose of the accompaniment is to second the voice, and not to smother or disfigure it by an ugly jingle (*mauvais carillon*). There are some Accompanists who have such a good opinion of themselves that, believing themselves alone to be of more importance than the rest of the performers, they insist upon shining above them all. They load the Continuo Bases with passages, they embellish the accompaniments [i.e. the harmonies played by the right hand], and do a hundred other things which are, perhaps, very pretty in themselves, but which, under the circumstances, are extremely injurious to the general effect (*Concert*), and only serve to exhibit the clever vanity of the Musician who produces them. Whoever takes part in a joint performance (*Concert*) must play for the credit and perfection of the whole, and not for his own particular credit. It is no longer a joint performance when each plays only for himself.<sup>19</sup>

At the same time in Italy, Gasparini writes:

he who accompanies must take pride in the title of a good solid accompanist, not of a spirited and agile performer. He may suit his fancy and unleash his brilliance when he plays alone, not when he accompanies; I, at least, intend to suggest how to play with grace and not with confusion.

He then gives some examples of ornamentation, a selection of which is given below, (exx. 157–160). After which he writes:

One must warn, however, against confusing the singer with such diminutions (or should we say garlands): avoid playing an interval or figure that he might use. Furthermore, one must never play note for note the vocal part or other composed part for violin etc.<sup>20</sup>

A little later, in 1728, Heinichen talks with similar feeling. The German eighteenth-century style was much influenced by Italian music. He writes:

The art of the embellished thorough-bass, however, consists of not always simply playing chords but [rather] of using an ornament here and there in all parts (particularly in the



outermost part of the right hand, which usually stands out) and thereby giving more elegance to the accompaniment.<sup>21</sup>

*When is ornamentation appropriate?*

*In ensemble.* When playing in a large ensemble in the early seventeenth century, or when accompanying instruments rather than singers, a slightly more ornamental realization may be appropriate.

In 1607 Agazarri described the lute as an ornamental *and* foundation instrument. His comments on how to play the lute give some idea of a more ornamented style:

. . . he who plays the lute (which is the noblest instrument of them all) must play it nobly, with much invention and variety, not as is done by those who, because they have a ready hand, do nothing but play runs and make divisions from beginning to end, especially when playing with other instruments which do the same, in all of which nothing is heard but babel and confusion, displeasing and disagreeable to the listener. Sometimes, therefore, he must use gentle strokes and repercussions, sometimes slow passages [divisions], sometimes rapid and repeated ones, sometimes something played on the bass strings, sometimes beautiful vyings and conceits, repeating and bringing out these figures at different pitches and in different places; he must, in short, so weave the voices together with long groups (*gruppi*), trills (*trilli*), and accents (*accenti*), each in its turn, that he gives grace to the consort and enjoyment and delight to the listeners, judiciously preventing these embellishments from conflicting with one another and allowing time to each, especially when there are other similar instruments, a thing to be avoided, in my opinion, unless they play at a great distance [from each other, e.g. in a different choir] or are differently tuned or of different sizes.<sup>22</sup>

*Basso continuo solos.* When the basso continuo part has a solo, then a full, complete accompaniment with ornamentation and melody should be given.

In 1672, Penna recommended that, 'In the *Ritornelli*, or the pauses designed to rest the singer, the Organist should play something after his own fancy, imitating the *Arietta*, or other gay piece, just sung.'<sup>23</sup>

And in 1700, Niedt wrote: '. . . if it happened that a solo occurred in the Thorough-Bass, the Organist must then play more elaborately than when music is going on *vocaliter* [vocally] and *instrumentaliter* [instrumentally] at the same time.'<sup>24</sup>

Echoes may be included under the same category. In many instances the continuo part has a small phrase which echoes that which the voice has just sung. Long notes in the soloist's part may be treated like basso continuo solos. Exx. 144-48 show all of these points.



## Ex. 144 Quel sguardo sdegnosetto

Monteverdi

quel ri - so. [Ritornello]

4 3

## Ex. 145 Music for a while

Purcell

band; Till the snakes

1.

## Ex. 146 Venus and Adonis

Blow

The fool-ish, ug-ly- and the- old.

6 - - #

A - do - nis my love, ah, ah, ah - A - do - - - nis.

# 6 #

[b] [#4/2]

(strings)

dead, till A - lec - to free the dead

*Left-hand graces.* As Heinichen suggested above, occasional ornaments (i.e. left-hand graces or diminutions) may be introduced into the continuo part to help make it elegant and to match the phrasing of the soloist's part. A trill or mordent added to a chord will give emphasis to that chord. Reacting to the soloist, copying and imitating him is all part of this subject. Ex. 149 shows an instance where the singer's phrase should be imitated, with the trill and dotted rhythm, by the accompanist.

Ex. 149

(Voice)

6 b 5b 7b

Theorbo in A

a b a a c a c

The exercises from the Prague MS KK51 given in Part Four show, in a very elementary way, how the treble can imitate the bass. Generally in music dating from c1670 onwards one should try to include more imitation and ornamentation, but always keep in mind the various comments quoted from original sources above.

*Cadences.* In all music, these are ideal places for ornamentation, provided that the singer is not ornamenting at the same time as the continuo player. Similarly all suspensions such as 7-6, 9-8 etc. are liable to be very good passages to ornament. In all cases, it is the moving part of the suspension and resolution that should be ornamented, as shown:

Ex. 150

(voice)

4 #

*Passing notes.* Another very obvious place for melodic ornamentation is between the highest voice of two adjacent chords, when the interval between these two notes is greater than a tone.

Ex. 151

These passing notes are sometimes included in the figuring.

*Which ornaments to use*

The lutenist and theorbo player should remember that there are two basic types of ornaments on plucked instruments, graces and diminutions. In graces the first note is plucked with the right hand and the following notes only with the left hand. Although each period and style may require different graces, the lute and theorbo always played these two types of ornaments.

In the sixteenth and early seventeenth centuries, particularly in Italy, diminutions or divisions were all plucked with the fingers of the right hand. Gradually, however, particularly from c1650, left-hand slurs began to be used as often as possible. This second type of ornamentation includes the divisions of the old renaissance style, and also the later Italian-style ornamentation as exemplified by people such as Corelli, Geminiani, Quantz etc. One may see French baroque ornamentation as mostly consisting of left-hand graces, and the Italian ornamentation consisting more of diminutions, although graces were, of course, also used.

*Left-hand graces: Italy before c1650.* In early seventeenth-century Italian music, the three most common ornaments were the *gruppo*, *trillo* and mordent, as mentioned above by Agazzari.

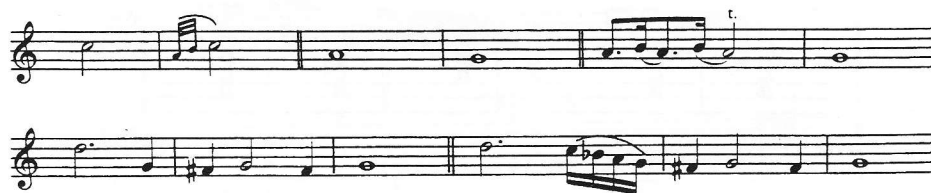
Ex. 152



The *gruppo* is usually plucked with the right hand but may also be slurred with great effect, as is found in Kapsberger's music for chitarrone.

Various vocal ornaments, as mentioned by Caccini and others, may be incorporated into a continuo part. The exact manner of performance is best learnt from a good singer.

Ex. 153



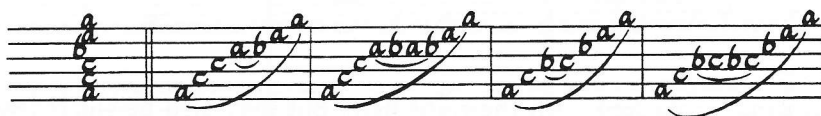
*Left-hand graces: France, seventeenth- and eighteenth-century; Italy and Germany, post c1650; England, post c1630.* It is extremely difficult to make a general statement concerning graces throughout the seventeenth and eighteenth centuries. Those listed in ex. 154 are the main left-hand graces that were used throughout the period, except when the Italian style mentioned above was still prevalent. The main difference between the two styles is the trill. The earlier trill often started on the main note, as in ex. 152, but the later trill *always* began with the dissonance of the upper note. (The terms used in ex. 154 were those prevalent in Restoration England.)

Ex. 154



*Left-hand graces in chords.* Apart from more usual melodic uses, graces may be used to good effect in chords. As an equivalent to the harpsichord acciaccatura chords, one may ornament the 3rd or 8ve in an arpeggiated chord as shown:

Ex. 155



A mordent (beat) applied to the 3rd of an unarpeggiated chord will give extra strength to that chord.

Ex. 156



*Separée (breaking the chord).* This and rhythmic arpeggiation should also be considered as ornaments. See pp.69–74.

#### *Eighteenth-century melodic ornamentation*

Of the second category of ornamentation mentioned above, namely that of diminutions or divisions, you will find plenty of examples for the early seventeenth century in the extracts from the Modena Theorbo MS, quoted in Part Four.



Ex. 159 With leaps [in the bass] of a 3rd or 4th

Ex. 159 is a musical score for a keyboard instrument, likely a harpsichord or spinet, in G major (one sharp). The piece is in 3/4 time. The treble staff contains a continuous eighth-note pattern. The bass staff features a series of leaps, primarily thirds and fourths. Below the bass staff, there is a vocal line with the lyrics "fo ca oca h f o ca" and a basso continuo line with figured bass notation: "a 4 a a a a a a 6 a".

Ex. 160 Descending bass

Ex. 160 is a musical score for a keyboard instrument, likely a harpsichord or spinet, in G major (one sharp). The piece is in 3/4 time. The treble staff contains a continuous eighth-note pattern. The bass staff features a descending sequence of notes, with fingerings indicated by numbers 6, 7, 6, 7, 6, 8, 5, 4, 3. Below the bass staff, there is a vocal line with the lyrics "a c c o a" and a basso continuo line with figured bass notation: "a a a a a a a a".

Heinichen. A composer and keyboard player he was directly concerned with the performance of music in the German theatre and church. Composers with whom he was contemporary include Telemann, Handel, Bach, Kuhnau and Keiser. His treatise *Der General-Bass in der Composition*, gives a very good guide to the style used in the Italian opera in eighteenth-century Germany.

Heinichen's examples, too, were for keyboard. Exx. 161–164 below have been adapted for archlute from the original in the same manner as exx. 157–160 above.

Ex. 161 represents the simplest way of playing the given bass, keeping four voices for the most part, as was usual on keyboard instruments. Ex. 162 has been adapted for the archlute; chords are thinner and some trills in the bass have been omitted. Nevertheless it gives a good idea of playing an 'embellished performance' of the previous example which 'becomes more elegant', to quote Heinichen.



Ex. 161 Adapted from *Der General-Bass*, pp. 543-4

Heinichen

Ex. 162 Adapted from *Der General-Bass*, pp. 545-6

Heinichen suggests that this type of *melodic* ornamentation is suitable for *cantabile*, affective and slow pieces, but for those of a more lively manner, he recommends *passaggi*, i.e. diminution. He says that the term '*passaggi* includes all kinds of running and leaping quick notes. Their number, however, is limitless, and their invention over a thorough bass depends similarly as does melody on our imagination and skill.'<sup>25</sup> When the bass itself has *passaggi* then it is best to accompany it with simple chords and sometimes 3rds and 6ths. But when the bass has no *passaggi* then one can play them in the treble.

Exx. 163 and 164 are taken from Heinichen's examples and adapted for archlute in the same manner as above. He reminds players to 'play all *passaggi* clearly, distinctly, and without a slipshod manner [of plucking]'. When playing any continuo part, whether plain or ornamented, remember to do likewise.

Ex. 163 *Passaggi*, adapted from *Der General-Bass*, p. 553



Ex. 164 Adapted from *Der General-Bass*, p. 555



## PART THREE

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### *First Practical Steps*

---

## *Lute and Archlute*

This chapter is concerned with all common chords on the lute/archlute tuning in G, and puts into practice all that has been set out in Part Two.

### $\frac{5}{3}$ CHORDS

When first learning these basic root position chords I would advise that apart from very common shapes in 1st position (e.g. G and C major and minor) you should limit your chords to a maximum of three or four voices. These will, ideally, consist of the bass plus the harmony played on the highest three courses. Ex. 165 shows the few major and minor  $\frac{5}{3}$  shapes (in tablature for lute or archlute in G) which may be moved up and down the fingerboard. These 'sliding' chord shapes are very important and useful in many keys, especially the difficult and rarely used ones. Each shape is given first in its fullest and lowest version with alternative thinner chords derived from it, followed by the highest possible position for that sliding shape. Ex. 166 gives the remaining  $\frac{5}{3}$  shapes arranged in the same manner. Occasionally you will find that a sliding shape is repeated in this section when it is a particularly important one. In both exx. 165 and 166 chords marked \* represent the most common shapes in three or four voices which should be the ones to learn first. These will be the easiest and often the most resonant shapes. Some will omit the 5th and double the bass at the 8ve (e.g. F major) while others may only include the 3rd and 5th but not the 8ve (e.g. Eb major). We should not usually omit the 3rd, however, unless it is being played or sung by the soloist(s). There are a few five- and six-part chords which double the 3rd (e.g. Bb major in 1st position) but these are for use in ensemble, opera and loud, strong accompaniments where the finer points of the accompaniment are not noticed. Low basses may be added to chord shapes, where possible, to extend the range of chords.

Ex. 165  $\frac{5}{3}$  chords for lute/archlute – sliding shapes

Major range Minor

1

Major Minor

2

Major Minor

3

Major Minor Major

4 5

Minor Major Minor

6

The image displays five systems of musical notation, each representing a set of five chords (5/3 chords) for lute or archlute. Each system consists of a bass line and a treble line. The chords are indicated by letter names (C, D, E, F, G, A, B) with accidentals (sharps, flats, naturals) and fingerings (1-4) to show the sliding shapes between major and minor versions of the same chord. The systems are numbered 1 through 6. The notation includes various accidentals (sharps, flats, naturals) and fingerings (1-4) to indicate sliding shapes between major and minor chords.

Ex. 166  $\frac{5}{3}$  chords for lute/archlute – non-sliding shapes

The musical notation for Ex. 166 is organized into five systems, each representing a different 5/3 chord shape for lute/archlute. Each system is written on a grand staff with a bass clef and a treble clef. The notation includes various chord shapes, some marked with an asterisk (\*), and fingerings indicated by letters 'a' and 'c'. The systems are labeled with 'b3' or '#3' above the staff.

**System 1:** Labeled  $b_3$  above the staff. The first measure shows a chord with an asterisk (\*). The second measure shows a chord with an asterisk (\*). The notes are:  $a, a, a, a, a, a, a$  in the first measure and  $a, a, a, a, a, a, a$  in the second measure.

**System 2:** Labeled  $b_3$  above the staff. The first measure shows a chord with an asterisk (\*). The second measure shows a chord with an asterisk (\*). The notes are:  $a, a, a, a, a, a, a$  in the first measure and  $a, a, a, a, a, a, a$  in the second measure.

**System 3:** Labeled  $b_3$  above the staff. The first measure shows a chord with an asterisk (\*). The second measure shows a chord with an asterisk (\*). The notes are:  $a, a, a, a, a, a, a$  in the first measure and  $a, a, a, a, a, a, a$  in the second measure.

**System 4:** Labeled  $b_3$  above the staff. The first measure shows a chord with an asterisk (\*). The second measure shows a chord with an asterisk (\*). The notes are:  $a, a, a, a, a, a, a$  in the first measure and  $a, a, a, a, a, a, a$  in the second measure.

**System 5:** Labeled  $b_3$  above the staff. The first measure shows a chord with an asterisk (\*). The second measure shows a chord with an asterisk (\*). The notes are:  $a, a, a, a, a, a, a$  in the first measure and  $a, a, a, a, a, a, a$  in the second measure.

The image displays four systems of musical notation for piano. Each system consists of a bass staff and a right-hand staff. The systems are labeled with chords:  $b3$ ,  $b3$ ,  $\#3$ ,  $\#3$ ;  $b3$ ,  $b3$ ,  $\#3$ ,  $\#3$ ;  $b3$ ,  $b3$ ,  $b3$ ; and  $b3$ ,  $b3$ ,  $b3$ . The notation includes various musical symbols such as notes, rests, and accidentals.

The grounds and exercises which follow are all designed to show how to put all these  $\frac{3}{2}$  chords together in a musical and correct way. Remember the following rules:

- (1) Avoid consecutive 5ths and 8ves between the outer voices only. In order to accomplish this you must create a melodic top voice above the bass and then fill in harmony between these two parts.
- (2) Create a *melodic* top voice, i.e. either move by step, stay still, or move up or down a 3rd, with a passing note where necessary.
- (3) When the bass moves by step *beware*: (a) if the top voice is a 3rd or 6th above the bass then you may safely move in the same direction; *but* (b) if the top voice is at any other interval above the bass then *contrary motion* is the best solution.
- (4) As a guide to forming a good top voice to your chords either imagine that it is acting as an *alto* to the soloist's melody or follow the contour of the soloist's part.

# GROUNDS

Grounds, or ground basses, are a very common feature in a continuo player's repertory. Not only are there many sets of divisions over various ground basses, but much highly developed music is often constructed over a repeated bass pattern.

## *The bergamasca (also known as 'Les Bouffons')*

This normally consists of chords I, IV and V in the major key. In the following exercises you will have a chance to learn all major and minor  $\frac{5}{3}$  chords as the ground is given in relative major and minor keys together.

In ex. 167 (a) shows two parts, avoiding consecutive 5ths and 8ves. Please note that, in this ground, chords 2 and 3 (in both major and minor) move by step, so remember the rules given above. (b) shows how to fill in chords between the treble and bass. Keep to a maximum of three- and four-part chords now, otherwise there will be too many notes to think about. In (c) some bass notes are played down an octave, and in (d) a 4-3 cadence is added. Remember that the 4 must be prepared in the previous chord. In (e) and (f) we find a lower position and go through the same procedure. (g) shows a passing note in the 2nd chord, and in (h) we see that, in order to play a 4-3, the F major must be taken as shown here, so as to prepare the 4 of the 4-3 cadence on G.

Ex. 167 (a)

(b)

(solo part)

Ex. 167 (a) and (b) show musical notation for a ground bass exercise. (a) is the solo part, and (b) shows how to fill in chords between the treble and bass. The notation includes a 4-3 cadence in the bass line.

(c)

(d)

Ex. 167 (c) and (d) show musical notation for a ground bass exercise. (c) shows some bass notes played down an octave, and (d) shows a 4-3 cadence added. The notation includes a 4-3 cadence in the bass line.



(e) (f)

(g) (h)

Now try this in all the keys given below. Go slowly and use this exercise to develop the following points:

- (1) Think in two parts, treble and bass, to avoid consecutive 5ths and 8ves.
- (2) Learn at least two positions for every major and minor chord.
- (3) Practise playing some low basses.
- (4) Learn a 4-3 cadence for each major and minor key.

Ex. 168 gives the bergamasca in most keys (major and minor), omitting the extreme ones. A spare treble staff is given for you to write the treble notes of your chords; at this stage it would be best to use staff notation and not tablature. As a guide, however, ex. 169 shows two possible solutions for every key in tablature for the lute or archlute. When selecting chord shapes in the bergamasca and the grounds that follow, remember to choose the easiest and most resonant chords wherever possible.

## Ex. 168

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the bass line is written in the bass staff. The score consists of four measures. The first measure has a treble staff with a whole note G4 and a bass staff with a whole note G2. The second measure has a treble staff with a whole note A4 and a bass staff with a whole note A2. The third measure has a treble staff with a whole note B4 and a bass staff with a whole note B2. The fourth measure has a treble staff with a whole note C5 and a bass staff with a whole note C3. The score is written in a simple, clear style with a white background and black lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody in the treble staff begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff begins with a quarter rest, followed by a half note G3, a quarter note A3, and a half note B3. The second system continues the melody in the treble staff with a quarter note C5, a half note D5, and a quarter note E5. The bass staff continues with a quarter note C4, a half note D4, and a quarter note E4. The score is written in a simple, clear style with no dynamics or articulation marks.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. The score consists of two measures, each with a repeat sign. The melody notes are G4, A4, Bb4, A4, G4, F4, E4, D4. The bass line notes are G3, F3, E3, D3, C3, B2, A2, G2. The melody is written in the treble staff, and the bass line is in the bass staff. The score consists of two measures, each with a repeat sign. The melody notes are G4, A4, Bb4, A4, G4, F4, E4, D4. The bass line notes are G3, F3, E3, D3, C3, B2, A2, G2.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in a simple, folk-like style. The second system consists of two staves: a treble staff and a bass staff, both with a key signature of three flats. The melody continues in the treble staff, while the bass staff provides a simple harmonic accompaniment. The score is written in a clear, legible font, with notes and rests clearly marked.



The musical score for 'The Rose Tree' is presented in a single system. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, while the accompaniment is written on a grand staff (treble and bass clefs). The piece is divided into four measures, each marked with a '4 3' time signature. The melody consists of a series of eighth and quarter notes, with a final measure containing a sharp sign. The accompaniment is a simple harmonic pattern of eighth and quarter notes. The score is labeled with 'a' at the beginning and end of the piece.

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a bass clef and a key signature of one flat (B-flat). The melody is written on the upper staff, and the accompaniment is written on the lower staff. The piece is divided into four measures, each marked with a measure number (1, 2, 3, 4) and a time signature (3/4). The melody consists of a series of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern in the left hand and a more complex right-hand pattern. The piece concludes with a final cadence in the fourth measure.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score is divided into four measures, with a repeat sign after the second measure. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree."

The score is written in 3/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score is divided into four measures, with a repeat sign after the second measure. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree."

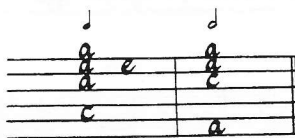
[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The first measure has a tempo marking of '4 3' above the piano part. The second measure has a tempo marking of '4 3 3' above the piano part. The third measure has a tempo marking of '4 3' above the piano part. The fourth measure has a tempo marking of '4 3 3' above the piano part. The piano part features a complex, arpeggiated accompaniment. The voice part consists of a single melodic line.

*La folia*

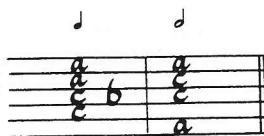
This was a famous ground throughout the seventeenth and eighteenth centuries. It is given here in two keys, but you should try to play it in as many as possible. The 4-3 cadence in bar 15 shows that when the solo part has a trill on the 3rd, a 4-3 in the accompaniment may sound better than just a 3rd. The best position for the 4-3 on D is:

Ex. 170



and in a lower position:

Ex. 171



The bass in bar 8 is often written:

Ex. 172



but can be played as written in ex. 176, bar 8.

You should begin experimenting with phrasing by playing some chords together, and others spread or arpeggiated quickly. One possible phrasing could be:

Ex. 173



played:

Ex. 174



with bars 15 and 16 played with a slow spread on the last chord.

Ex. 175



Ex. 176



In the A minor version there are two possible ways to begin:

Ex. 177



Starting with the first chord will make it easier to avoid consecutive 8ves in bars 3 and 4. When beginning with the second, your chord positions will have to go higher in bars 4-6 and 12-15. E major is best in the lower position.

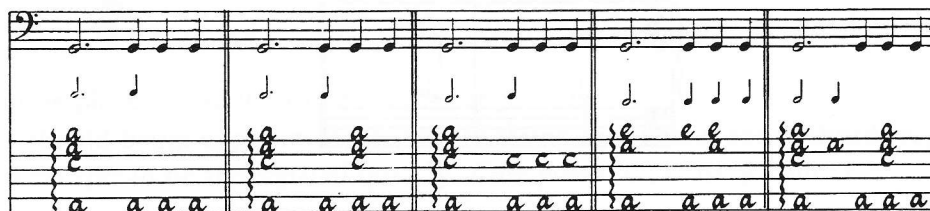
## Ex. 178

*The passamezzo moderno and antico*

The passamezzo moderno and passamezzo antico were two very popular grounds in the sixteenth century and continued to be used as foundations for some music in the seventeenth century.

This version of the passamezzo moderno is taken from a *ricercare* by Ortiz, for bass viol and harpsichord continuo. As all chords are  $\frac{5}{3}$  and have been covered in the exercises above, use the *ricercare* to practise different rhythmic accompaniments to the bass. When the bass note is repeated and the harmony is static, it is possible to play as shown:

## Ex. 179 (a) (b) (c) (d) (e)



## Ex. 180



Try to acquire some flexibility in the rhythm of your harmony. Do not always play one chord with every written bass note. Ex. 179(c) shows a useful method when dealing with a dotted bass note.

Ex. 181 Ricercar (extract)

Ortiz, *Tratado de glosas*, 1553

Ex. 182 The same, transposed



The passamezzo antico gives similar opportunities to vary the accompaniment as well as giving more practice in minor chord shapes. Ex. 183 shows some ideas for the accompaniment. It is very idiomatic to play the second of two bass notes at the lower octave on the lute and theorbo.

Ex. 183





Ex. 185 The same, transposed

*The romanesca*

The romanesca was another very popular ground, and *Greensleeves* is one of the best-known sixteenth-century ballads to be constructed on this ground. In the two versions of *Greensleeves* given below, some new elements of accompaniment should be considered:

- (1) When one varies the accompaniment and supports the melody it is often necessary to repeat a chord:

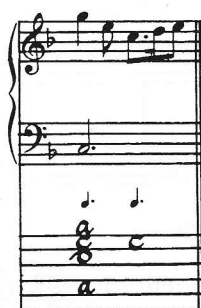
Ex. 186



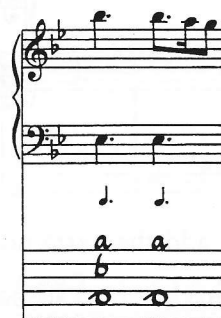
or repeat one or two harmony notes:

Ex. 187

(a)



(b)



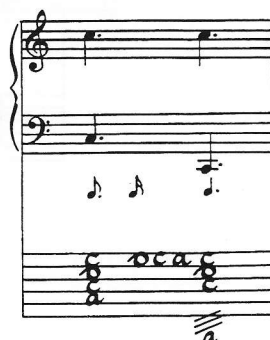
(2) In many genres, particularly dance movements of the seventeenth and eighteenth centuries, the cadence of a section will need some rhythmic movement from the accompaniment. In *Greensleeves*, this could be:

Ex. 188

(a)



(b)



Many of the dances of Lully and De Visée show the following in the solo versions:

Ex. 189



In the ensemble versions we find only:

Ex. 190



to which we should add the extra notes found in ex. 189.

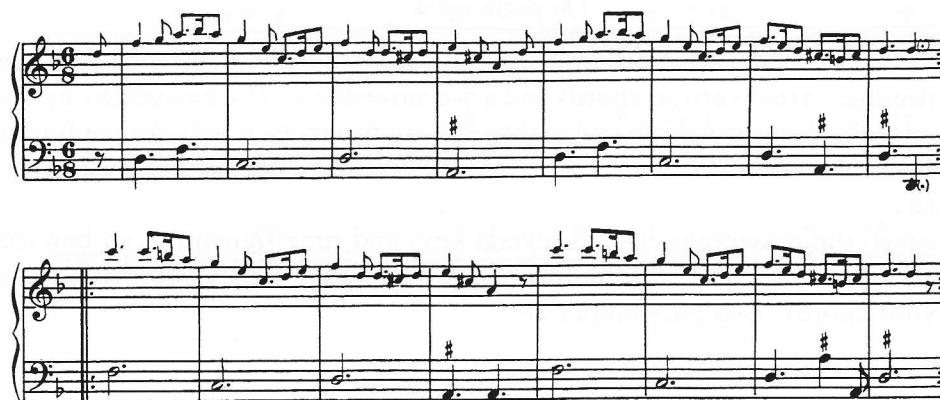
(3) Cadences and joins between sections of dance movements are often ideal places for some melodic movement in the accompaniment. In *Greensleeves* this could be as simple as:

Ex. 191



Ex. 192 *Greensleeves*

Anon.



## Ex. 193 The same, transposed



### The passacaglia

Before leaving the subject of grounds, here is a series of exercises on the passacaglia bass. It introduces 1st-inversion chords and a 7-6 suspension. The passacaglia bass was very common in the seventeenth and eighteenth centuries. Not only do we find it at cadences but it also forms the basis for complete pieces, e.g. the *Lamento della Ninfa* by Monteverdi.

I have given the passacaglia bass in several keys and time signatures, so beware of accidentals and the rhythmic resolutions of the 7-6 suspension. Concerning the top voice of your chords, two possibilities are:

Ex. 194

Ex. 195

The first way is best in this key and shows clearly how the harmonic sequence unfolds. Practise it in this key, as written, as well as with the bass transposed down an 8ve; then proceed to the exercises below. Remember that the third chord of each sequence requires only three notes. Never add the 5th.

## Ex. 196



Before proceeding further, we should remind ourselves of the following points:

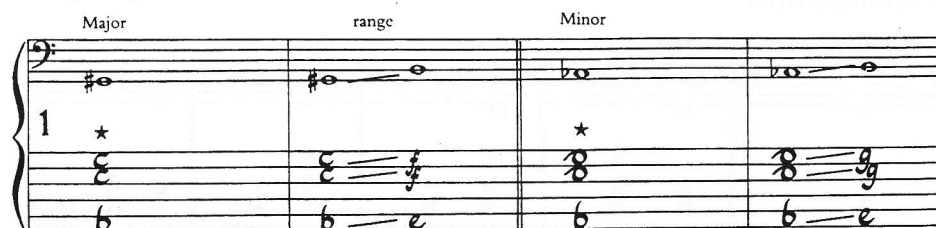
- (1) Always work with the concept of a good top voice to your chords.
- (2) This implies moving in contrary motion to avoid consecutive 5ths and 8ves.
- (3) You should have learnt at least two positions for every major and minor root position chord.
- (4) The most common 4-3 cadence has been used several times. All suspensions need preparation-suspension-resolution.

### $\frac{6}{3}$ CHORDS (1ST INVERSIONS)

On the lute or archlute most  $\frac{6}{3}$  chords sound best when played with only three voices. If a strong, full chord is needed try to avoid doubling the bass at the 8ve as this is the 3rd of the chord. Instead you can double the 3 (the 5th of the chord) or the 6 (the tonic). Minor chords will sometimes sound alright with the bass doubled. Ex. 197 shows in tablature the most common major and minor 1st-inversion chord-shapes. The presentation of sliding and alternative shapes is the same as in exx. 165 and 166. This list does not include the  $\#6$  chord which is part of the dominant 7th; for that, see ex. 208 below.

### Ex. 197 $\frac{6}{3}$ chords for lute/archlute

#### (a) Sliding shapes



Major Minor

2

Major Minor

3

Major Minor

4

Major Minor

5

(b) Non-sliding shapes

Db major D minor D major Eb major E minor

a a a b a a a a a a

E major      F minor      F major      G minor      G major

G# minor      Ab major      A minor      A major      C minor

C major      D minor      Db major      D major

F major      G minor      G major

Here are three exercises for learning some of these  $\frac{6}{3}$  shapes.



## Ex. 198

Exercise 198 consists of three numbered musical exercises, each in a grand staff (treble and bass clef).

- No. 1:** In C major, 6/8 time. It shows a sequence of chords: C6 (bars 1-2), F6 (bars 3-4), and C6 (bars 5-6). Handwritten notes include '6', '4 3', and '6' above the staff.
- No. 2:** In D major, 3/4 time. It shows a sequence of chords: D6 (bars 1-2), G6 (bars 3-4), and D6 (bars 5-6). Handwritten notes include '6', '4 3', and '6' above the staff.
- No. 3:** In E major, 3/4 time. It shows a sequence of chords: E6 (bars 1-2), A6 (bars 3-4), and E6 (bars 5-6). Handwritten notes include '6', '4 3', and '6' above the staff.

No. 1 shows one of the most common ways in which a 6 chord occurs. The first bar is all one harmony but the bass moves up to the 3rd, thus creating a 6 chord. Bars 1, 5 and 6 of No. 2 show the same thing. You may treat this as a passing note and play only one chord per bar. Bar 2 shows another common sequence which could be played two ways:

## Ex. 199

Exercise 199 consists of two numbered musical exercises, each in a grand staff (treble and bass clef).

- (a):** In C major, 3/4 time. It shows an ascending sequence from the tonic (C) to the 3rd (E).
- (b):** In C major, 3/4 time. It shows an ascending sequence from the tonic (C) to the 3rd (E).

No. 3 illustrates the typical ascending sequence from the tonic to the 3rd. In both the major and minor key the second chord will, of course, be a  $\sharp 6$  chord. For all exercises use mostly 3-part chords for the  $\sharp 6$ s. The exercises are given in C major only but you should practise them in as many keys as possible. Two further variants follow:

Bar 3 of No. 1 and other similar bars may have a #6 added to the second note:

Ex. 200



Bar 1 of No. 3 could have a 7-6 suspension on the second chord:

Ex. 201

(a) (b)



#### CADENCES AND SEQUENCES

Exx. 202–207 give, in C major or A minor, all the cadences and most common ascending and descending sequences which were described in Part Two. These should be practised in all keys, remembering those points concerning cadences mentioned in Part Two and elsewhere, particularly that: all suspensions should be prepared, suspended and resolved in the same voice; low basses should be used at cadences; and at least two different positions should be found for each cadence in every key.

Either do these exercises by ear or by writing out the bass lines in other keys. To do them by ear is ultimately the best way. You build up a memory of these sequences from which you draw when playing continuo. The more you improvise and use your ears, the better.

Ex. 202 Perfect cadences (4-3)



## Ex. 203 Perfect cadences (3-4-4-3)

(a) (b) (c) (d)

(e) (f) (g)

(h) (i) (j)

Ex. 203 displays ten measures (a-j) of perfect cadences (3-4-4-3) in a single system. Each measure shows a different fingering for the cadence. The notation includes treble and bass staves with various accidentals (sharps, flats, naturals) and finger numbers (1-7) indicating the sequence of notes and their fingering.

## Ex. 204 Tonic cadences with stepwise bass

(a) (b) (c)

Ex. 204 displays three measures (a-c) of tonic cadences with stepwise bass in a single system. Each measure shows a different fingering for the cadence. The notation includes treble and bass staves with various accidentals (sharps, flats, naturals) and finger numbers (1-7) indicating the sequence of notes and their fingering.

## Ex. 205 Imperfect cadences

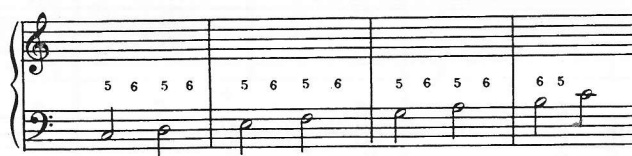
(a) (b) (c)

Ex. 205 displays three measures (a-c) of imperfect cadences in a single system. Each measure shows a different fingering for the cadence. The notation includes treble and bass staves with various accidentals (sharps, flats, naturals) and finger numbers (1-7) indicating the sequence of notes and their fingering.

## Ex. 206 Descending scales



## Ex. 207 Ascending scale

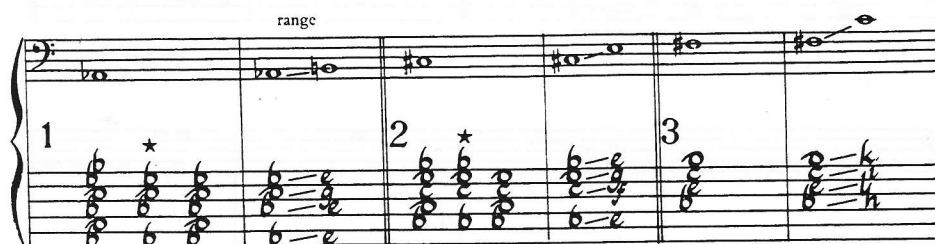


## OTHER CHORD SHAPES

Before proceeding to the exercises in Part Three and the musical examples in Part Five, here are some chord charts in tablature for the lute or archlute in G presented as in exx. 165, 166 and 197 above, to be used for reference. From this point onwards try to discard the use of tablature except for reference to these charts. I have not bothered to list second inversions ( $\frac{4}{2}$ ) as these are very easily found by taking any  $\frac{3}{2}$  shape and playing the dominant in the bass. In ex. 208 you will find the dominant 7th and all its inversions. Notice how many chord shapes relate to those in ex. 209, the  $b_5$  chord and its inversions. The subdominant  $\frac{6}{4}$  chord is quite difficult on the lute and archlute. It may be necessary to play some chords as an ordinary  $\frac{3}{2}$  and then play the 5 afterwards as shown several times in ex. 210. The diminished 7th, ex. 211, has no such problems. Anything else which cannot be found here must be discovered by the student.

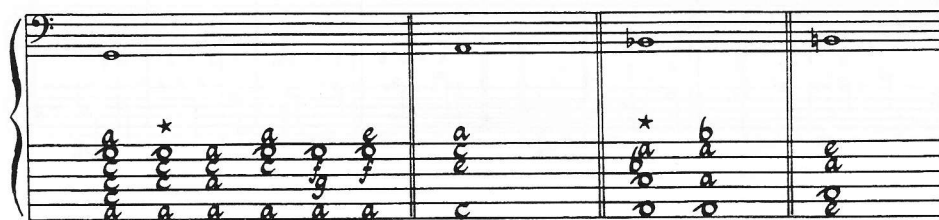
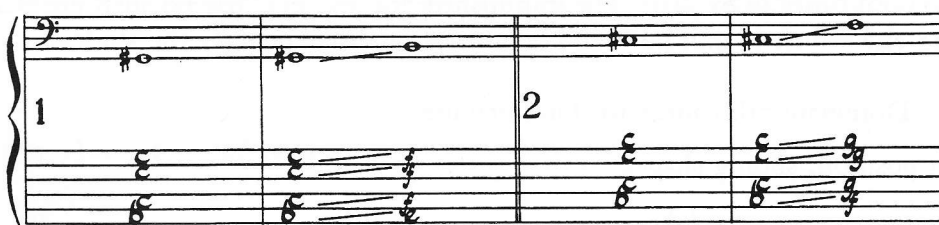
## Ex. 208 Dominant 7th chords for lute/archlute

## (a) Root position, sliding shapes

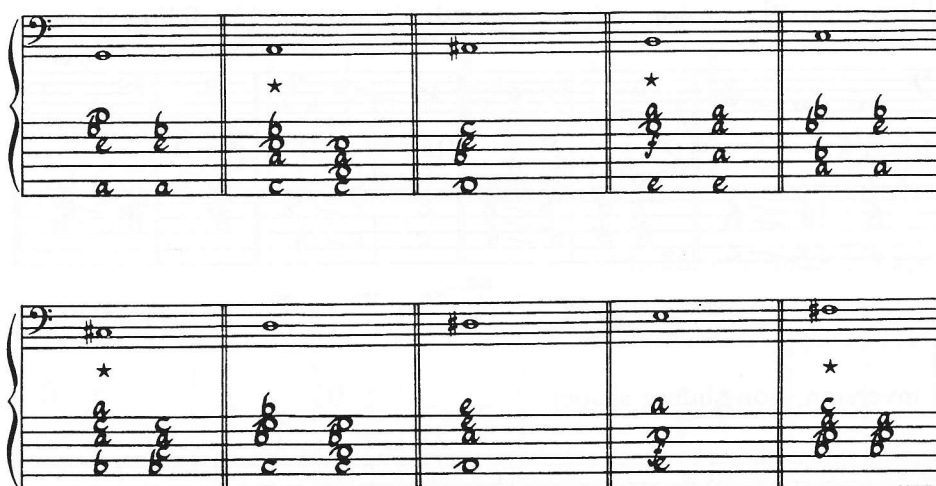


(Dominant 7ths, continued)

(b) Root position, non-sliding shapes

(c) 1st inversion ( $\frac{6}{5}$  – minor 3rd, diminished 5th, minor 6th), sliding shapes

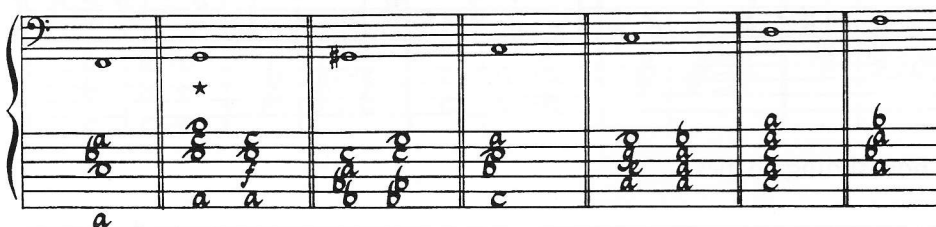
(d) 1st inversion, non-sliding shapes



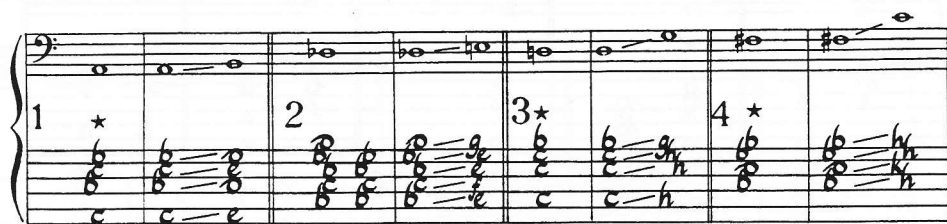
(e) 2nd inversion ( $\frac{6}{3}$  – minor 3rd, perfect 4th, major 6th), sliding shapes



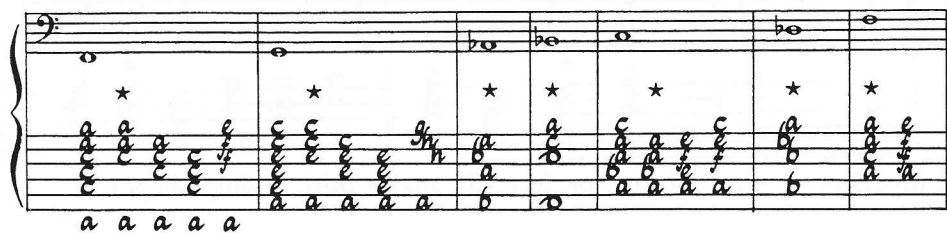
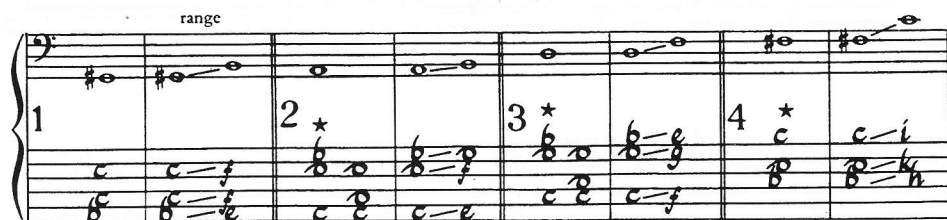
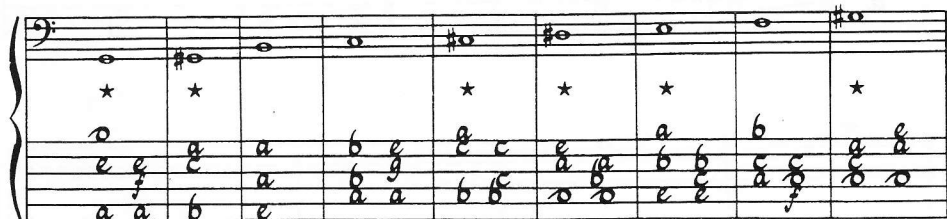
(f) 2nd inversion, non-sliding shapes



(Dominant 7ths, continued)

(g) 3rd inversion ( $\sharp^6_2$  – major 2nd, augmented 4th, major 6th), sliding shapes

(h) 3rd inversion, non-sliding shapes

Ex. 209  $\flat^b_5$  chords for lute/archlute(a)  $\flat^b_5$  (minor 3rd, diminished 5th), sliding shapes(b)  $\flat^b_5$ , non-sliding shapes

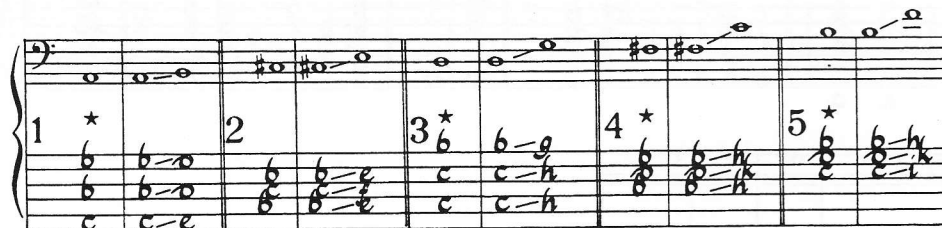
(c) #6 (minor 3rd, major 6th), sliding shapes



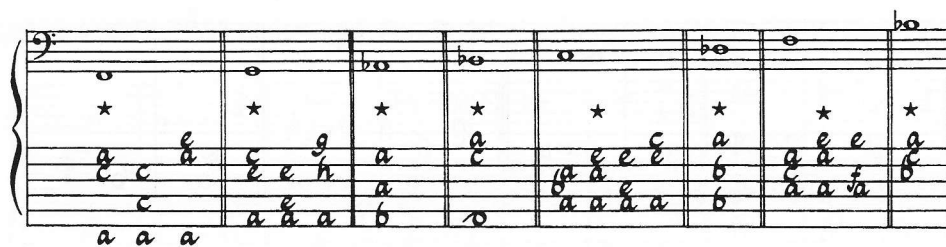
(d) #6, non-sliding shapes



(e) #6 (augmented 4th, major 6th), sliding shapes



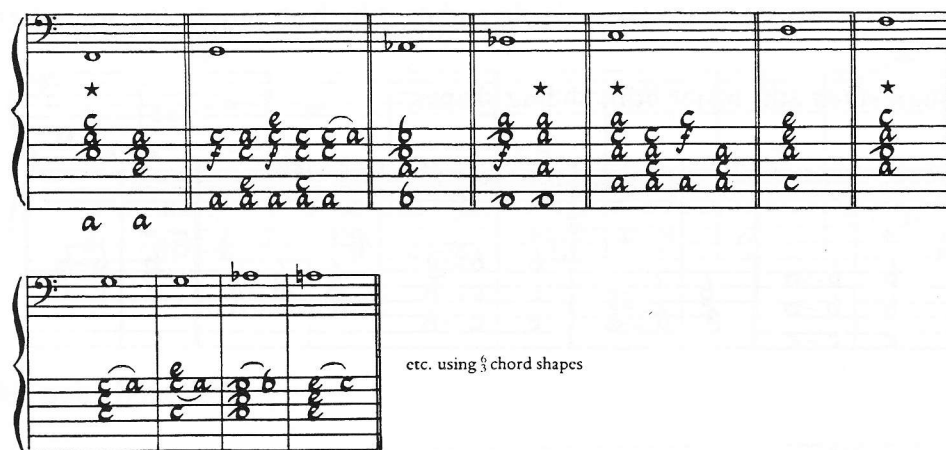


(f)  $\sharp^6$ , non-sliding shapesEx. 210 Subdominant  $\sharp^6$  chords for lute/archlute

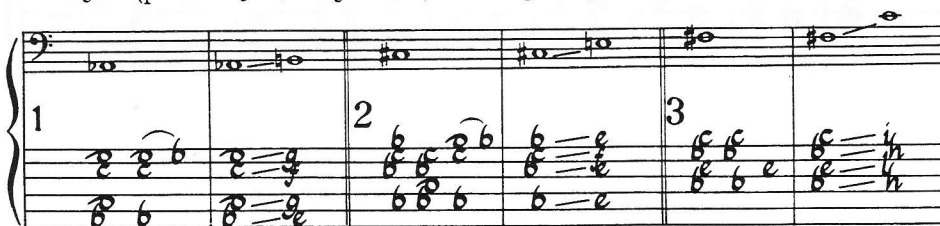
(a) Major 3rd (perfect 5th, major 6th), sliding shapes



(b) Major 3rd, non-sliding shapes



(c) Minor 3rd (perfect 5th, major 6th), sliding shapes





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## *Exercises and Musical Extracts* *from Seventeenth- and Eighteenth-century Sources*

I have tried to group together some original exercises and musical extracts which will cover most of the harmonies which you will need to use in the repertory of the seventeenth and early eighteenth centuries. Certain complicated figures may not be represented, but when you come across something new in performance, try to make an exercise out of it. Be ready and willing to continue learning all the time. These exercises may be likened to scales and studies on an instrument. Something must be understood, practised and conquered before putting it to use in a performing situation where your whole attention should be on the *music*, not *technique*. All the theoretical aspects of these exercises have been discussed in Part Two. Revise frequently and never try to go too fast. Even with an excellent musical ear and complete harmonic understanding you will, at least, need to relate it all gradually to your instrument.

Besides practising the exercises as given, you could also apply the following:

- (1) Practise every exercise in as many keys as possible either by writing it out or by transposing at sight.
- (2) Make a habit of having at least two ways of playing an exercise: one in which you play all the harmony in a simple manner and the other as though it were a prelude or solo piece, improvising from the bass line.  
Both ways should sound musical and complete if heard on their own, even if you are aware that the tune is missing.
- (3) Play those exercises with a fast bass line, in two ways: (i) play all the bass notes with as much harmony as possible; and (ii) imagine that you are playing together with a bowed bass and play only on the main beats.
- (4) Transpose the bass down an octave where necessary, even for a complete exercise.

Where I feel that a certain harmonic sequence should be seen clearly, I have given some notes in the treble stave. These have all been made with the lute or archlute tuning in mind. Theorbo players will have to make adjustments. (See Part Four, p.159.)

### A SENSE OF KEY

We begin with a good sense of key, without which we would be lost. Play through Gasparini's examples and see how illogical the incorrect versions are.

## Ex. 212 A good sense of key

(a)

incorrect      correct

unfigured bass

#6 5      #6 6

(b)

incorrect      correct

unfigured bass

#6 b3 5      #6 #3 6

(c)

incorrect      correct

unfigured bass

# 5      # 6

(d)

incorrect      correct

unfigured bass

# — 5      # — 6

Gasparini gives the following exercise (ex. 213) together with a commentary. Instances where a modulation takes place and the Rule of the Octave therefore applies to another key are marked by \*. Gasparini's figures are below the bass, and editorial ones are above.

We begin in A minor. The C# in bar 2 takes us into D minor in which we remain, according to the Rule of the Octave, until the #6 on B in bar 4 brings us back into A minor. The B major chord in bar 5 must tell us that we are to cadence in E (minor). Bars 6 and 7 are in E minor and then the C# gives us the clue that we are back in D minor. Bar 11 is a very typical bass line for a cadence. We make a perfect cadence into C major by bar 12, and the E major chord in the same bar takes us back again to where we started.

This way of thinking is so important, particularly when playing from a partbook without a score to guide us.

Ex. 213 Exercise for a good sense of key

Gasparini

I have treated the Matteis exercise (ex. 214) in the same way. We are basically in G major, although he gives no key signature. F natural in bar 4 tells us that we are going into C major and very soon we return to G major with the 4-3 on D, bar 5. Bar 7 is a repeat of bar 4. D minor in bar 9 warns us that a cadence into A minor is approaching. As soon as we have arrived we are taken back into G major by having a 6 chord on B (bar 10) with a G $\sharp$ , not a G $\natural$ . (In this and the following exercises by Matteis, the original figures are printed below the staff; those above the staff are derived from the original guitar tablature.)

Ex. 214

Matteis, *The False Consonances of Music*, 1682, p. 27



In the next exercise (ex. 215) I have marked the modulations, but left the rest of the work to you.

Ex. 215

Matteis, p. 28



Heinichen (ex. 216) describes how to harmonize an unfigured bass when the soloist's part is given for guidance. This is much easier than playing from a sparsely figured partbook. All figures given here are taken from Heinichen's commentary. One treble note with the bass quite easily suggests the expected harmony. The second chord of bar 10 (in fact a diminished 7th) takes its harmony from the treble Bb and C#. The first two chords of bar 11, however, take their harmony from the treble notes sounding at the beginning of each beat. When the solo part is syncopated you must decide which notes should be the main harmonic ones. The third chord of bar 11 takes the treble G and C# together.

Ex. 216

Heinichen, pp. 727–30



## MOSTLY 6 AND 7-6

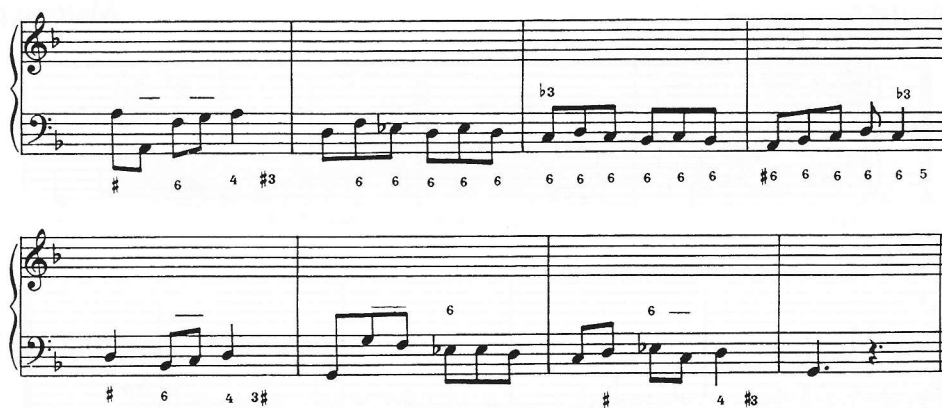
6 chords are very important and frequently used, and the 7-6 suspension is directly related to them. The following exercises show how the 6 and 7-6 are used. 6 will indicate only three notes in the chord; the bass, 3rd and 6th. The 3rd and 6th will be flat, natural or sharp, according to the key signature. Be careful of the #6 chord, which is really a first inversion of the  $b_5$  chord.

Practise ex. 217 in the following manner:

- (1) all 6 chords = bass and 6th only
- (2) all 6 chords = bass and 3rd (10th) only
- (3) all 6 chords = all three voices

Ex. 217

Matteis, p. 35



Ex. 218 shows how the 7-6 is produced by a suspended 6 from the previous chord. Also shown:  $\frac{6}{5}$ ,  $\frac{6}{4}$ ,  $\#6$  and 6-5.

Ex. 218

Matteis, p. 34



Exx. 219-226 are all taken from Matteis's section concerning the use of the *natural sixth*. All original figures are given below the bass line. Those above are the figures that should be taken for granted, working with the Rule of the Octave. I have chosen those exercises in more difficult and rarely used keys, as your knowledge of 6 chords should be quite good at this stage.



E♭ major

D minor

E minor

## Ex. 222

Matteis, p. 50

A major

6 7 6 7 #6 # #3 4 4 #3 6 6

4 #3 4 #3

## Ex. 223

Matteis, p. 50

B minor

#6 5 # 4 #3 4 #3 6 5 #6 5

# 6 5 7 #6 # 4 #3

## Ex. 224

Matteis, p. 57

F# minor

6 6 4 3 #3 7 6 #6 7 #6 b6 4 #3

## Ex. 225

Matteis, p. 56

F minor

b #6 6 6 b 4 #3 6 7 6 # b

# 4 #3 # 6 b5 b # b 4 #3

Ex. 226 is a guitar exercise in E major. The score consists of two systems of two staves each. The first system has four measures, and the second system has four measures. The key signature is one sharp (F#). The first system's bass staff has a '6' above the first measure, a '6' above the second measure, and '(6)' above the fourth measure. The second system's bass staff has '3 #3 3' above the third measure. Fingering numbers (1-4) and accidentals (sharps) are written below the notes in both staves of both systems.

Exx. 227 and 228 are excellent studies in the 7-6 suspension. All 7-6 chords should have only three notes. Do not include the 5th in the chord. Dominant 7th chords, however, may include the 5th (e.g. ex. 228 bar 4, third note).

Matteis gives ideas of *separée* in his guitar tablature. (See the section on Arpeggiation in Chapter 6, ex. 123, and bar 13 of ex. 228(a).)

Ex. 227 is a guitar exercise in E major. The score consists of two systems of two staves each. The first system has eight measures, and the second system has eight measures. The key signature is one sharp (F#). The first system's bass staff has '6', '7 #6', '6', and '#4' above the first four measures, and '4 #3', '#', and '4 #3' above the last three measures. The second system's bass staff has '7', '#', '7', and '#' above the first four measures, and '4 #3', '#6', and '4 #3' above the last three measures. Fingering numbers (1-4) and accidentals (sharps) are written below the notes in both staves of both systems.

## Ex. 228

Matteis, pp. 37-8

The musical score consists of four systems, each with a treble and bass staff. The bass staff includes guitar-style fingering numbers (1-7) and accidentals (sharps and naturals) indicating specific notes and fingerings. The notation includes various note values, rests, and dynamic markings.

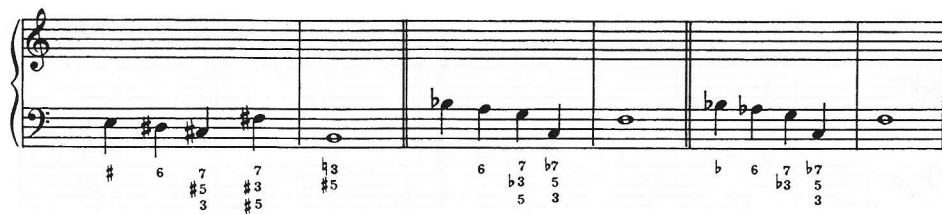
**System 1:** Treble staff has a whole rest. Bass staff has a whole note chord (F#2, C#3, G#4, Bb5, F#6, C#7) followed by a half note (F#2), a quarter note (C#3), and a half note (G#4). Fingering: 7 #6 #7 6 7 6 7 #6 # 6 7 6 7 6 7 #6 7 6 7 6 7 6 7 6 7 #6 6 4 #3.

**System 2:** Treble staff has a whole rest. Bass staff has a whole note chord (F#2, C#3, G#4, Bb5, F#6, C#7) followed by a half note (F#2), a quarter note (C#3), and a half note (G#4). Fingering: #6 #3 7 6 7 6 7 #7 7 6 7 #6 #3 6 7 6 7 6 7 6 7 6 6.

**System 3:** Treble staff has a whole rest. Bass staff has a whole note chord (F#2, C#3, G#4, Bb5, F#6, C#7) followed by a half note (F#2), a quarter note (C#3), and a half note (G#4). Fingering: #6 4 #3 # 6 7 6 7 6 7 #6 7 #6 #7 6 7 6 7 #6 # 6 7 6.

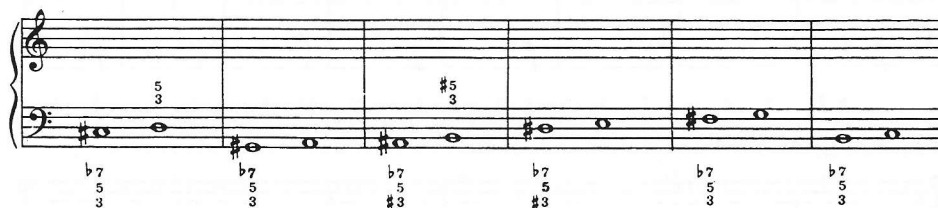
**System 4:** Treble staff has a whole rest. Bass staff has a whole note chord (F#2, C#3, G#4, Bb5, F#6, C#7) followed by a half note (F#2), a quarter note (C#3), and a half note (G#4). Fingering: 7 6 7 #6 # 6 4 #3 # 3 6 #.





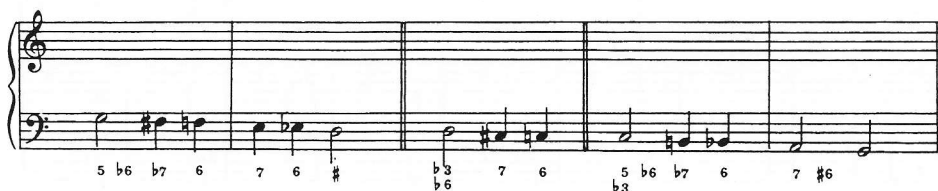
Diminished 7ths always have four notes.

Ex. 231 Diminished 7ths



Use only three voices in these exercises.

Ex. 232 7th chords without the 5th



Ex. 233 follows on directly from Gasparini's last exercise. In the original *Magnificat* by Charpentier, the passacaglia is repeated many more times than given here. I have collected together all the different harmonizations to make one exercise. There is more chromaticism than in previous exercises.

## Ex. 233 Passacaglia

Charpentier, *Magnificat*

6 7 6 # 5 b6 b7 6 7 6 #

5 #6 5 6 7 6 6 5 4 — # 5 b6 b7 6 7 6 b #

5 #6 5 6 7 6 # b 7 #3 b6 b7 6 7 6 6 5 4 — #

9 8 9 8 6 # #4 2 6 # b

b7 #6 b7 6 7 6 6 5 7 b7 b6 b7 — 6 7 #6 # 4 — #3 #3 b3 #3 b3

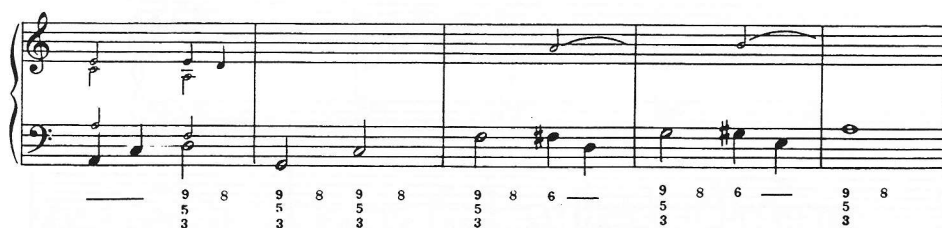
6 7 6 7 6 5 b3 7. #6 b7 6 7 6 6 5 7 4 — #



After 7, the 9 is the next most important dissonance. The following excellent series of exercises from Gasparini shows the 9-8 suspension in all its uses. All 9 chords in exx. 234 and 235 take the 5th and the 3rd.

Ex. 234

Gasparini



Ex. 235 The same, transposed



The minor 9th, when resolved to  $\frac{8}{}$  needs more careful selection of notes, as Gasparini shows.



Ex. 236 The minor 9th

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. Below the bass staff, there are numbers indicating the fret positions for the guitar. The numbers are: 1, 3 9 8, 3 6 9 8, 5 6 9 8, 3 9 8, 3 9 8, 5 6 9 8, 5 6 9 8, 1, 3 9 8, 6 4 3.

When the bass is moving the 9 is resolved in the same way, but becomes a 3 or 6 as shown.

Ex. 237 Resolution of 9 over moving bass

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109

## Ex. 238

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#), and the time signature is 3/4. The first system contains two measures of music. The second system contains three measures. Fingerings are indicated by numbers 1-5 below the notes. The piano accompaniment includes a bass line and a right-hand line (treble clef) with chords and single notes. The right-hand line of the piano accompaniment includes a '6' above a measure in the second system, indicating a sixth finger. The piano accompaniment line includes a '6' above a measure in the second system, indicating a sixth finger.

Sometimes a sequence of descending 9-8s over an ascending bass requires compound suspensions. The following excellent example from Keller shows this very clearly. Remember that the  $\sharp^4$  chord is simply a  $\sharp^5$  chord one note above the bass note.

Ex. 239 9-8 suspensions with 4-3 and 7-6

Keller, *A Complete Method*, 1707

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The accompaniment is written in a simple, folk-like style. The score is divided into two systems. The first system contains the first two lines of the melody and the first two lines of the accompaniment. The second system contains the third line of the melody and the third line of the accompaniment. The melody ends with a double bar line. The accompaniment ends with a double bar line. Below the bass staff, there are fingerings for the left hand: 9 8 4 3, 9 7 6, 7 6 5, #4 2, 6 4 3.

The following well-known extract from the *Four Seasons* of Vivaldi has a long sequence of diminished 7ths resolving into  $\frac{6}{2}$  chords. It will give you a chance to learn many chords and to think in several keys. Beware of the enharmonic change in bars 7-8.

## Ex. 240 Il pianto del villanello

Vivaldi, *L'Estate*, Op. 8 No. 2

Solo violin

The first system of the musical score consists of two staves. The top staff is for the Solo violin, written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It contains five measures of music, each with a slur over a series of eighth notes. The bottom staff is for the piano accompaniment, written in bass clef with the same key signature and time signature. It contains five measures, each with a single eighth note. Above the piano staff, there are six fret numbers: b7, 6, #4, b7, and #4. The piano staff has a double bar line after the first measure.

The second system of the musical score consists of two staves. The top staff is for the Solo violin, written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It contains five measures of music, each with a slur over a series of eighth notes. The bottom staff is for the piano accompaniment, written in bass clef with the same key signature and time signature. It contains five measures, each with a single eighth note. Above the piano staff, there are six fret numbers: b7, 6, 7, b5, 7, and 6. The piano staff has a double bar line after the first measure.

The third system of the musical score consists of two staves. The top staff is for the Solo violin, written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It contains five measures of music, each with a slur over a series of eighth notes. The bottom staff is for the piano accompaniment, written in bass clef with the same key signature and time signature. It contains five measures, each with a single eighth note. Above the piano staff, there are six fret numbers: b7, #4, b7, #4, 6, and 6. The piano staff has a double bar line after the first measure.

Figured bass notation for the first system:

- Measure 1: 6
- Measure 2:  $b7$  5
- Measure 3:  $b4$  4 2
- Measure 4: 6
- Measure 5:  $b4$  4 2
- Measure 6: 6

Figured bass notation for the second system:

- Measure 1:  $b3$  6
- Measure 2: 6
- Measure 3:  $2+$  4 6
- Measure 4: #
- Measure 5: 6

Another example of changing tonalities and enharmonic changes is ex. 241. Except for the final cadence, Heinichen gives no figures, but explains the harmony in a commentary. It is from this that I have taken the figures.

Ex. 241 *Der General-Bass*, p. 791

Heinichen

(Recit.)

Figured bass notation for the first system:

- Measure 1:  $b7$
- Measure 2:  $b6$   $b3$
- Measure 3:  $b6$   $b3$
- Measure 4: 6  $b4$  2
- Measure 5:  $b6$

Figured bass notation for the second system:

- Measure 1:  $b3$   $b6$  5
- Measure 2:  $b5$   $b3$
- Measure 3:  $b6$  4  $b2$
- Measure 4:  $b3$  6  $b4$  2
- Measure 5: 4 4 #3

In many early seventeenth-century sonatas there are some opportunities for imitation. The following passage from Cima has a chromatic theme which can be imitated as shown.

## Ex. 242 Sonata

Cima, *Concerti ecclesiastici*, 1610

Violin or cornetto

Tasto solo

All figures and slurs are editorial

The musical score consists of four systems, each with two staves. The top staff is for Violin or cornetto, and the bottom staff is for Tasto solo (lute). The key signature is one sharp (F#), and the time signature is 3/4. The first system shows the initial chromatic theme in the bass line and its imitation in the violin. The second and third systems continue the chromatic theme and its imitations. The fourth system concludes the passage. Fingerings and slurs are indicated throughout the score.

The last two exercises, by Keller, are complete pieces in which we find most dissonances put together in a musical framework. They are excellent and worth practising in several keys.

Ex. 243 Example of all sorts of discords in a sharp [=major] key

Keller

The musical score for Exercise 243 consists of six systems of piano music, each with a treble and bass staff. The music is written in a sharp key (F# major). Below each system, there are numbered fingerings and accidentals (sharps, flats, naturals) indicating the intended performance. The exercises are designed to showcase various types of dissonances and their resolution.

**System 1:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingering: 5 6 5, 4 —, 5, 4 3 2 3 6, 7 7 7 7, 4 3 4 (b3), 4 (b3), 4 (b3), 4 #3, 7 6 —.

**System 2:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingering: 7 6 5, #3 4 4 b3, 7 6 5, #3 4 4 b3, 7 6 5, #3 4 4 b3, 7 6 5, #3 4 4 b3, 3 4 4 3, 5 4 6, 4 6 4 6, 2 2 6.

**System 3:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingering: 7 6 #, #2, 4 6 #4 6, 7 7 #3, 6 9 6 9 6, 9 6 9 6, 9 6 7.

**System 4:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingering: 4 3, 6, 5 — 6 — 5 — 6 — 5 6, 6, 6 6 6 — 6, 6 6 6, 6 5 #3.

**System 5:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingering: 6 7 6, 7 6 9 6, 7 6 6 4 3, 6 #, 9 8 7, 6 5.

**System 6:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingering: b7 #, 4 3, 9 8 4, 9 8 7 6 5, 7 6 5 3, 3 4 4.

## Ex. 244 Example of all sorts of discords in a flat [=minor] key

Keller

The musical score consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various intervals and chords, with fingerings and accidentals indicated below the notes.

**System 1:** Treble staff has two measures of whole notes (F4, Bb4). Bass staff has two measures of whole notes (F3, Bb2) and four measures of eighth notes (F3, Bb2, F3, Bb2). Fingerings: 8 #7 2, 8 #7 2, 6 5 4 5 3 2, 3 6 7 6, 7 6 5 #3, 5 4 6 #.

**System 2:** Treble staff has two measures of whole notes (F4, Bb4) and two measures of eighth notes (F4, Bb4). Bass staff has two measures of whole notes (F3, Bb2) and four measures of eighth notes (F3, Bb2, F3, Bb2). Fingerings: 6 #, #6 #5 6, 6 3 3 #3, 7 5, 4 #3 #3 —, 6 #, 6 4.

**System 3:** Treble staff has two measures of whole notes (F4, Bb4) and two measures of eighth notes (F4, Bb4). Bass staff has two measures of whole notes (F3, Bb2) and four measures of eighth notes (F3, Bb2, F3, Bb2). Fingerings: 6 5 —, 6 —, 6 4, 6 3 3 3, 6 5, 4 3, 5 #4 #6, 6.

**System 4:** Treble staff has two measures of whole notes (F4, Bb4) and two measures of eighth notes (F4, Bb4). Bass staff has two measures of whole notes (F3, Bb2) and four measures of eighth notes (F3, Bb2, F3, Bb2). Fingerings: 6 6, 9 6 #4 2, 6 6 4 #3, b6 5 #4 6 #4 6.

**System 5:** Treble staff has two measures of whole notes (F4, Bb4) and two measures of eighth notes (F4, Bb4). Bass staff has two measures of whole notes (F3, Bb2) and four measures of eighth notes (F3, Bb2, F3, Bb2). Fingerings: 7 6 #3, 4 3 6, 6 4 6, 6 #3 #6 #, 6 #6.

**System 6:** Treble staff has two measures of whole notes (F4, Bb4) and two measures of eighth notes (F4, Bb4). Bass staff has two measures of whole notes (F3, Bb2) and four measures of eighth notes (F3, Bb2, F3, Bb2). Fingerings: 6 6 6, 6 6 #6, 6 5, 4 #3, 6 7 6 5 4, 5 #2 #3.

## QUICK BASSES

Having learnt and understood how all the figures work, you may find that you have to think again carefully when playing fast bass parts. We have already come across this subject in exx. 237 and 238. Some composers use the passing note sign (—) which makes the figuring simple. Many, however, insist on figuring every note, which makes everything seem much more complicated than is necessary. The other problem with fast basses is that we have to decide which notes to treat as passing notes (particularly in unfigured basses) and when to play the chords. The following exercises will give you practice in these points.

Telemann's music provides a good example. The rhythms indicated in ex. 245 are taken from his keyboard realization and they tell you when to play chords or single notes above the bass.

Ex. 245 Gepunkte Frau (*Singe-, Spiel- und Generalbassübungen*, 1733–4) Telemann

The musical score for Ex. 245 is in 2/4 time and consists of three systems of music. Each system has a treble and bass staff. The bass staff is figured with numbers and symbols. The first system has six measures. The second system has six measures. The third system has six measures, with a first and second ending bracketed over the last two measures. The bass line is a continuous eighth-note pattern with various figures and accidentals.

Figures for the first system: 6 — 6 5 — # 6 — 6 6 6 5

Figures for the second system: 6 # — 6 #6 #4 2 6 6 6 # 6 6 — 6 5

Figures for the third system: — 6 6 5 3 — 6 6 6 6 —

The following extract was chosen by Roger North as an example of suspensions over an Andante bass. Treat every other quaver as a passing note – the movement is in four, not eight – except where the figuring requires more harmony, e.g. in bar 13.

## Ex. 246 Trio Sonata Op. 3 No. 5

Corelli

Andante

6 9 6 5 3  $\flat 6$  6 9 6 6 6 9 8

7 5 6 4  $\sharp$  9  $\flat 6$  4 3 6 9 8 6  $\flat 7$  7 6

9  $\flat 6$  6 7 5 6 4 6 9 6 5 4  $\sharp 3$

(13)

7  $\flat 6$  7 6  $\flat 6$  7 5 6 6 5  $\sharp$  6 6 7 5 5 4  $\sharp$

The fingering in the first of the following Matteis exercises shows clearly when to strike the chords. One chord per beat should be the average. Sometimes 3rds or 10ths with the bass can sound well.



Exercise 247 consists of two systems of piano accompaniment in 6/8 time. The first system has four measures with the following fingerings: 6, 6, 4 3, 6, 6, 4 #3. The second system also has four measures with fingerings: b6, 6, 4 3, 6, 6, 6/5, 4 3.

The next three exercises by Matteis are all in triple time, and in ex. 248 use either  $\text{♩}$  or  $\text{♩} \text{♩} \text{♩}$  as indicated, except for cadences. Bars 5 and 11 are hemiolas.

Exercise 248 consists of three systems of piano accompaniment in 3/4 time. The first system has four measures with fingerings: #6 6, 6 5/4 #3, #, 6. The second system has four measures with fingerings: # 7 7 6 7 4 #3, 5, 6 7, 6 6 5. The third system has four measures with fingerings: # 7, 6 5, # 7 7 4 #3.

Chords are required at every half-bar, with occasional passing 3rds or 10ths to the bass, except at cadences.

## Ex. 249

Matteis, p. 45

7 6 # 4 3

6 5 #3

6 5 #3

Practise the following as though you were playing with, then, without a bowed bass. 3rds and 10ths with the bass can sound very well in an example such as this.

## Ex. 250

Matteis, p. 43

etc.

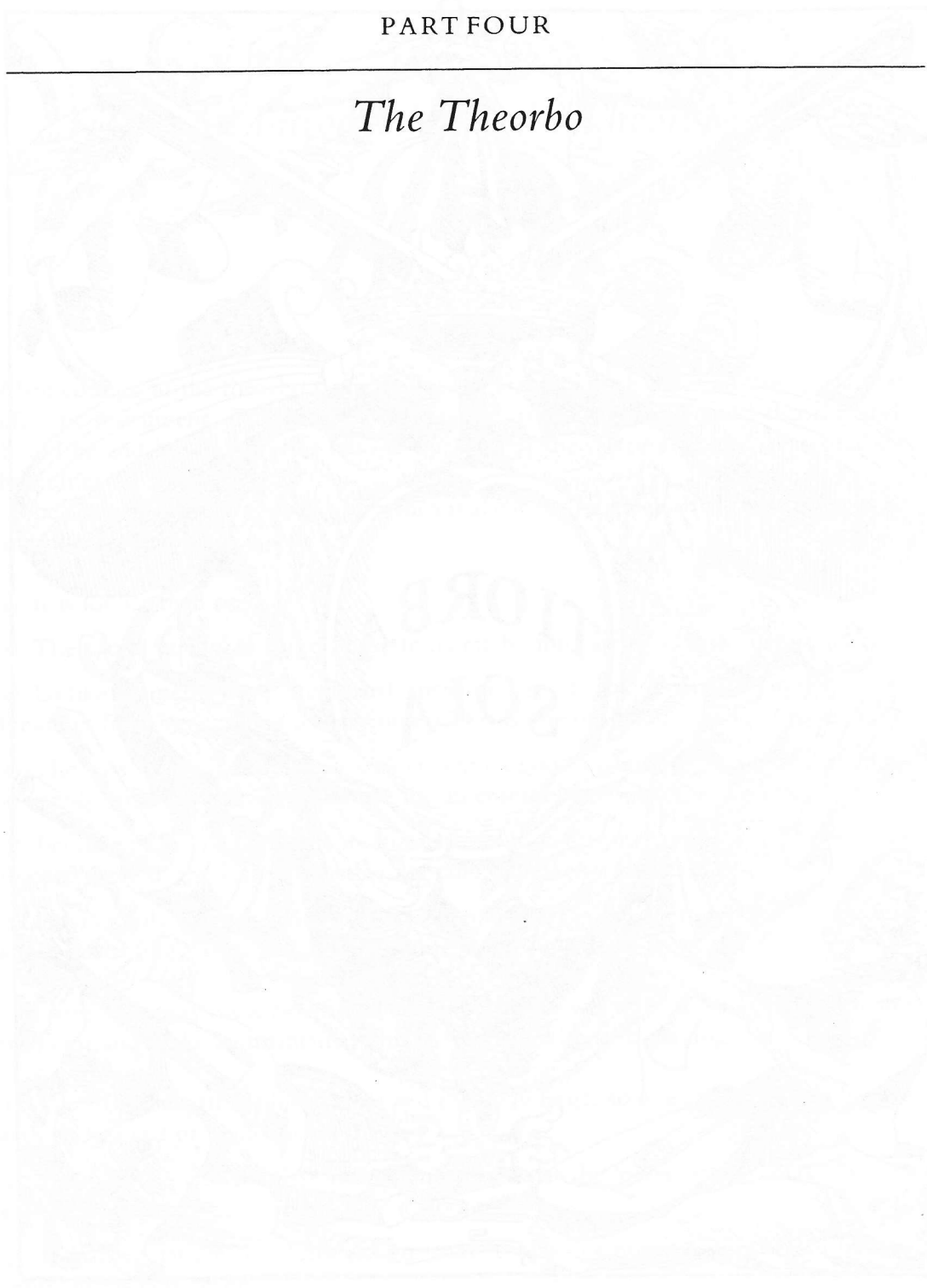
# 4 #3 6 6

6 4 3

PART FOUR

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*The Theorbo*



The Theorbo is a long-necked stringed instrument, a type of lute, which was popular in the 17th and 18th centuries. It is characterized by its long neck and a body that is wider than it is tall. The instrument is typically played with a plectrum, and it is used to play a variety of music, including Baroque and Classical. The Theorbo is a rare instrument, and it is often found in museums and collections. It is a beautiful instrument, and it is a pleasure to play it. The Theorbo is a true masterpiece of craftsmanship, and it is a testament to the skill and artistry of the luthiers who made it.



Fig. 5 Tiorba sola. Illustration from Castaldi's *Capricci a due stromenti*, 1622

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## *An Introduction to the Theorbo*

When coming to the theorbo from the lute or archlute, you will find that it is a very different instrument. This chapter is designed to show what a good theorbo style should be and how to use the natural qualities of the instrument and overcome the difficulties.

The characteristics of the theorbo which make it such a suitable instrument for basso continuo accompaniment are:

- (1) It is louder than the lute.
- (2) The sound quality is bright, despite its pitch, and carries well in an ensemble.
- (3) Unlike contemporary keyboard instruments, it has a subtle graduation of dynamics from very strong to very quiet. This is one of its most important qualities.
- (4) The bass of the instrument is strong, with a good melodic quality and sustaining power. It provides a firm foundation for an ensemble or soloist.
- (5) Because of the range of the instrument, its highest notes never interfere with or obscure those of the singer, whether soprano, alto, tenor or bass.
- (6) Playing only one note with the bass can often give enough support, unlike the lute which needs full chords and some ornamentation to sustain the sound.

In order to enjoy these benefits the theorbo player will have to solve the following problems and make adjustments in his way of thinking and playing:

- (1) The string length is considerable and the body large, so one cannot generally play with such speed or agility as on the lute.
- (2) The tuning, with the first and second courses at the lower octave, makes voice-leading a problem.
- (3) The arpeggiation of chords, if you want to play the notes in order from bass to treble, needs new techniques.
- (4) When the bass goes on to the fourth and third courses the instrument runs out of notes to play above the bass. Sometimes a 3rd above the bass is possible, at other times only the bass is feasible. If you play the theorbo like a lute, then strange inversion chords will result where root position chords are required.

- (5) There will be a certain lack of variety in the chord shapes and treble notes available.

Three areas of sources can provide guidance on these matters:

- (1) The solo repertory of France (Hurel, De Visée, etc.) and Italy (Piccinini, Kapsberger, Castaldi).
- (2) Songs with original tablature accompaniments from Italy (Kapsberger, Castaldi, Corradi) and England (Wilson, various MSS).
- (3) Original tutors for the theorbo in France. These may, for future discussion, be divided into two groups: (a) Fleury (1660), Bartolomi (1669), Grenerin (1670); (b) Delair (1690 and 1723), Campion (1716 and 1730).

The following is a summary of the evidence from these three groups of sources:

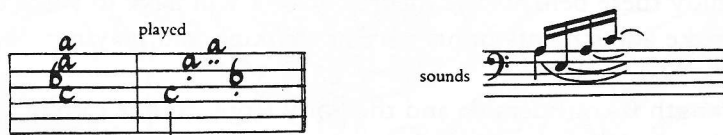
#### SOLO REPERTORY

In 1623 Piccinini pointed out that after the instrument was invented for the specific purpose of accompanying singers, various virtuosi 'began to find a way (in spite of the imperfections produced by the tuning down an octave of the first and second course) of giving pleasure with solo playing as well [as accompanying singers]'.<sup>1</sup> From this, and other evidence, we may assume that the solo style took some time to develop to maturity and perfection, but that it had its origin in the style of accompanying which was first developed on the instrument.

From the Italian solo repertory, the elements of the theorbo style include:

- (1) use of the whole instrument, both in the bass and high on the third course;
- (2) the right-hand thumb playing the intended bass line (there are a few exceptions);
- (3) the occurrence of occasional inversions because of the tuning. These are normally on four-part chords on the fourth course. If they are arpeggiated in Kapsberger's way, the true bass comes first, and the treble note last.

Ex. 251



As an example of the theorbo player's increasing awareness of these imperfections over the years, we may look at the first and fourth books of music for solo chitarrone by Kapsberger (1604 and 1640).

In the 1604 collection these inversions occasionally happen, but in the 1640 collection many new chord positions are used and very few inversions occur. In the tablature song accompaniments of Kapsberger these inversions never happen. Instead he plays

the bass down an octave. Perhaps in the solo repertory an inverted chord is of less importance than when the theorbo is used for continuo purposes.

The French solo repertory shows similar elements. It is perhaps more perfected and uses fewer chords and more two-part texture, although this last element does not relate to continuo playing. Occasional inversions occur, but are never offensive to the ear.

Both styles use *campanella* and distinctive styles of ornamentation. This is explained in the solos for theorbo given later, and both elements of style can be appropriate to continuo playing.

#### SONGS WITH TABLATURE

The Italian repertory was surely written with the amateur in mind. Professionals would have read staff notation and figures. This may explain why the accompaniments are extremely simple. The chord shapes show a very good use of the instrument. Of course the printed bass lines were probably derived from the tablature, so very few high bass notes are found. Few strange inversions are to be found. The bass range is used; but chord shapes rarely go out of first position. This is one of the differences between continuo and solo style. While the theorbo player should have experience of everything up to the eighth fret, most continuo work will be done below the fifth fret.

The English tablature song accompaniments use the English theorbo tuning and generally use lute shapes without the first course. As with the Italian examples, the manuscripts that survive were probably all compiled for or by amateurs so the artistic level of these tablatures should be no guideline for us today. The Wilson songs are probably the best examples.

#### ORIGINAL TUTORS FOR THE THEORBO

##### *Fleury, Bartolomi and Grenerin*

These three tutors all appear to have been compiled in a hurry, to meet the demand of the theorbo as it sprang to popularity in Paris in around 1660. They often have absolutely no regard for the re-entrant tuning, though occasionally one can see a glimmer of understanding. Adopting the higher tuning of the second course solves none of these problems either.

The generally slow development of the theorbo in France could be explained by Mersenne's *Harmonie universelle* of 1637. In the main part of the book – which most people would read – he describes the tuning and construction of the theorbo as played in Rome (i.e. 14 single courses in A), but reproduces an illustration of a small, double-strung archlute or *liuto attiorbato* in G. It is only later in the book that he confesses his error.

The following extract from Grenerin's tutor shows clearly how little he understood the theorbo and how much room for development there was in the 1660s.



6x 3# 6x 3b 6 3# 6+ 3# 6x 3# 6x 3b

Original

Transcription of tablature

6x 3# 6x 3# 6x 3b 7 6x 3# 7 6x 3b 7 6x 3#

7 6x 3# 7 6x 3# 7 6x 3b 7 6x 3# 7 6x 3# 7 6x 3b



Notice how the first two or three examples are excellent but when he proceeds up the fingerboard with the same sequence, first one and then both harmony notes sound below the bass!

I have had pupils come to me to begin continuo lessons on the theorbo, bringing with them one of these tutors, and being understandably confused. It was the plight of such students that tempted me to compile my own tutor.

### *Delair and Campion*

Delair's is a general tutor for keyboard and theorbo and does not include tablature. He does however state that any bass note above middle C should be transposed down an octave on the theorbo.

Both Delair and Campion acknowledge the theorbo's imperfections caused by the tuning, and recommend transposition of the bass. Campion also solves the problem by (apparently) using the high tuning for the second course (see ex. 286).

It would appear logical to assume that in both Italy and France players improved their solo and continuo playing style, evolving a way of overcoming the imperfections, particularly that of the tuning.<sup>2</sup> The French players may have developed a style of theorbo continuo playing (different from their solo style) in which they tolerated some imperfections in chord positions. Even Delair and Campion mention the problem in their tutors; how much this style was used and tolerated is difficult to know. The way they strung their instruments for continuo could have helped the problem. If the bass line was played on courses 4 to 14 and never higher, then they may well have had heavier strings on these courses. The effect when playing 'imperfect' chords would be that the bass would always sound stronger than the harmony – even if the latter were actually sounding below the bass. Perhaps this explains why they had a different instrument for solo playing which, apart from being smaller, was also strung in a more even way. In truth, even on a normally-strung continuo theorbo, the ear is not greatly offended by, or even aware of the occasional 'imperfect' chord.

Players of the English theorbo generally avoided the first course, and treated the instrument like a lute without the first course.

When learning to play the theorbo nowadays, I would suggest that you should aim for the best style and understanding, and not emulate the early seventeenth-century tutors.

## *The Theorbo: First Practical Steps*

This chapter is concerned with learning how to play the theorbo and adapt all the rules and disciplines of thorough-bass to this particular instrument. It deals mostly with the large theorbo in A, and not much with the English theorbo tuning, in G or A, as adapting to these tunings is much easier. Only attempt this chapter when you have done sufficient studying and playing on the standard lute tuning and feel confident that you understand harmony, figures and all the basic rules implied therein.

### READING IN A

As A was the most common tuning used, you must learn to read in this tuning. Before beginning any of the exercises below, familiarize yourself with the instrument by playing bass lines of any pieces or exercises until you feel comfortable in the tuning. This may be approached at first by imagining that you are transposing the music down one tone and are playing it on a G-tuned instrument. Eventually your ears and eyes will correspond.

### SOLO PIECES

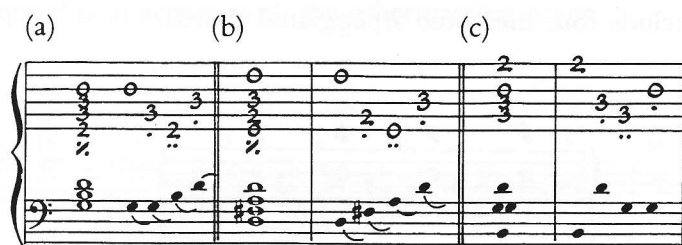
Before attempting any continuo, learn some of these solo pieces. They will demonstrate the most common chord shapes and give some practice in the use of the basses. Much solo theorbo music is available in facsimile and modern edition already, some of these pieces have been chosen from sources which are mostly unavailable at the time of writing.

*Toccata arpeggiata by G.G. Kapsberger*  
(from 'Libro Primo d'Intavolatura di Chitarone', Venice, 1604)

This is an excellent study for learning to arpeggiate in the Italian manner. Kapsberger was unique in recommending that the ring finger of the right hand should rest on the soundboard. Consequently he used only the thumb, index and middle fingers to pluck the strings. Other theorbo players probably plucked with the third finger as well.

To learn to arpeggiate a chord from bass to treble one needs to play the notes in a different order. Exx. 253(a)-(c) show Kapsberger's examples together with a transcription. The Italian sign for an arpeggiated chord is  $\text{Z}$ :

Ex. 253



In ex. 253(c) Kapsberger does not make an alteration in the arpeggiation, although the disposition of the notes is different. One would expect:

Ex. 254



Italian players may well have used a variety of arpeggiations so I would recommend that you practise this Toccata in two ways: (1) follow Kapsberger's instructions throughout the piece, and (2) take care always to arpeggiate in order from bass to treble, for example:

Ex. 255





although the original is in accord with the other passing notes.

Ex. 260

Kapsberger

The musical score for Ex. 260 by Kapsberger is presented in six systems, each with a system number in a box at the beginning. The notation includes a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written for a single melodic line with figured bass accompaniment. The figures are written below the notes and include various accidentals and fingerings.

**System 1:** Figures: #3, b6 #3, b6 4, 4, #, 6, 6, #3, b6 4. The melody consists of eighth and quarter notes. The bass line features a variety of chords and single notes, with some figures indicating specific fingerings (e.g., 2, 3, 4, 5).

**System 2:** Figures: 5 4, #, 5, b, b, b, 6 4, 5 4, #, b. The melody continues with eighth and quarter notes. The bass line includes a variety of chords and single notes, with some figures indicating specific fingerings (e.g., 2, 3, 4, 5).

**System 3:** Figures: 4, b3, 6, b6 4, 4, #, b6 3, 5 3, #6. The melody continues with eighth and quarter notes. The bass line includes a variety of chords and single notes, with some figures indicating specific fingerings (e.g., 2, 3, 4, 5).

**System 4:** Figures: b, b7 3, 6, b4, 3, 6, #3, 6 4. The melody continues with eighth and quarter notes. The bass line includes a variety of chords and single notes, with some figures indicating specific fingerings (e.g., 2, 3, 4, 5).

**System 5:** Figures: 5 4, b3, #6, 6, —, #, 6 4, 5 4, 3. The melody continues with eighth and quarter notes. The bass line includes a variety of chords and single notes, with some figures indicating specific fingerings (e.g., 2, 3, 4, 5).

**System 6:** Figures: #6, 6, 6, 4, #, 7 5, 6 4, 4, #, #. The melody continues with eighth and quarter notes. The bass line includes a variety of chords and single notes, with some figures indicating specific fingerings (e.g., 2, 3, 4, 5).

*Three Easy Pieces*

(from the Theorbo MS, Barb. Lat 4145 XLVII 16, Vatican Library, Rome)

This manuscript contains mostly elementary pieces which were probably written out for didactic purposes. The music is simple and the technique required will teach you how to find some of the low basses. Unlike the Kapsberger, there are very few arpeggiated chords.

The *campanella* style of playing scale passages across the strings is an important element of the theorbo style. It is used in all three pieces to some extent. Where necessary, some right-hand fingering has been added as a guide:

$\begin{array}{c} | \\ 2 \end{array}$  = thumb

o = index finger

o = middle finger

(t = either ♯ or a trill beginning on the main note)

## Ex. 261

## (a) Sarabanda

Top staff: 3/4 time, melody with eighth and sixteenth notes, triplets, and a final cadence.

Bottom staff: 3/4 time, bass line with eighth and sixteenth notes, triplets, and a final cadence.

## (b) Corrente

Top staff: 3/4 time, melody with eighth and sixteenth notes, triplet, and a final cadence.

Bottom staff: 3/4 time, bass line with eighth and sixteenth notes, triplet, and a final cadence.

## (c) Corrente

Top staff: 3/4 time, melody with eighth and sixteenth notes, triplet, and a final cadence.

Bottom staff: 3/4 time, bass line with eighth and sixteenth notes, triplet, and a final cadence.

*Two Preludes by G.G. Kapsberger*  
(from 'Libro Quarto d'Intavolatura di Chitarrone', Rome, 1640)

These will extend knowledge of chord shapes, use of slurs and cadential ornaments. Kapsberger used a sign to denote triplets: ♩. This is used in both Preludes. The larger chords should be arpeggiated as follows:

Ex. 262

Kapsberger

The last example (E major) is a very rare shape in chitarrone tablature, and there are two possible ways of arpeggiating it. Kapsberger would only have played it the second way because he did not use the third finger of the right hand.

.5. denotes a trill or mordent (Prelude No. 1, bar 11).

Ex. 263

(a) Prelude in D minor



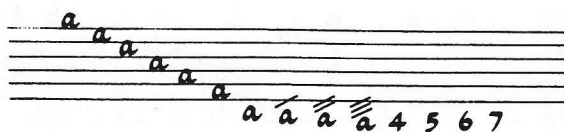


## (b) Prelude in G minor

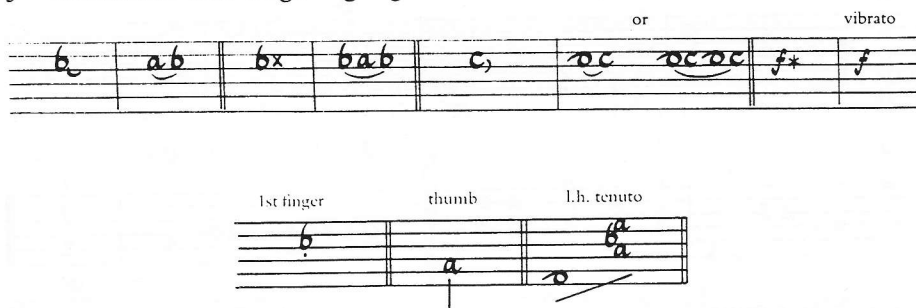
*Prelude in C by C. Hurel**(from MS 17524 in the Pierpont Morgan Library, New York)*

Hurel (*d*1692) was a Parisian theorbist and this manuscript contains several of his suites for theorbo. The style predates that of De Visée, being much closer to that of the seventeenth-century French lutenists.

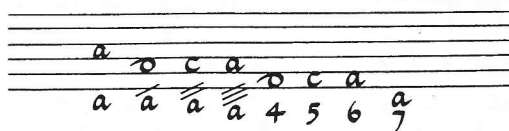
## Ex. 264 Tablature



## Ex. 265 Ornament and fingering signs



## Ex. 266 Tuning of basses

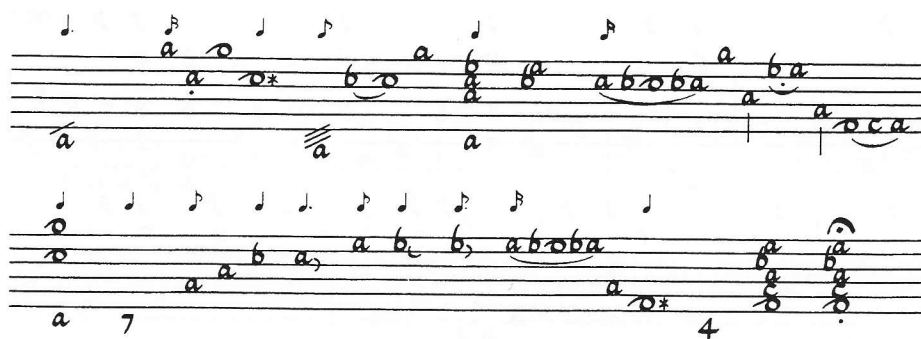


Notice that French theorbo players did not take such special care of the order of notes in arpeggiated chords. *Campanella* was still used by them, however, as is shown in the Prelude.

## Ex. 267

Hurel





*Arpesca Gagliarda* by B. Castaldi

(from 'Capricci a due stromenti cioe Tiorba e Tiorbino et par Sonar solo', Modena, 1622)

This is the most technically demanding piece in this selection. As the title suggests, the piece explores the *campanella* technique in order to imitate the harp. The technique can sound well when integrated into continuo style. Castaldi's writing for the instrument is some of the most idiomatic, and students are strongly advised to learn several pieces from his collection.

Ex. 268



*A Fancy or Voluntary by J. Wilson*  
(from Music MS B.1, Bodleian Library, Oxford)

The manuscript contains songs with and without tablature accompaniment, as well as many pieces for the English theorbo. This piece will help those players who are using the English theorbo tuning. Notice how little the first course is used.

Ex. 269

Original notation

Notation in this edition

Tuning in G or A, with only the 1st course at the lower octave



- (3) When the bass goes high and full chords are needed, either, play the bass down an octave, or search out high left-hand positions. This second solution is not always possible or advisable. Begin in first position when learning but do not forget to explore the fingerboard up to the tenth fret.
- (4) When the harmony is slow and full chords of five, six or seven voices are required, search out those chords and low basses that can give this texture. In most cases this will result in the doubling of some notes at the unison.
- (5) When a normal texture is required in a faster-moving harmony, three voices are sufficient for an average.
- (6) Try to avoid playing the inversion chords already discussed, which result from playing  $\frac{5}{3}$  lute chord shapes when the bass is on the third and fourth courses. In a large ensemble these will not sound bad, but you need to build a good discipline first.
- (7) Try to use a variety of arpeggiations and spread chords. Sometimes the Italian way (as used in the Kapsberger Toccata) is necessary and other occasions need a more French approach.
- (8) It is necessary to develop as much variety as possible as there is less innate variety in the possible chord shapes and tessitura on the instrument. The theorbo will be unable to give the variety that Agazzari mentions in regard to the lute. The theorbo's sound quality and quantity will more than compensate for this.

#### CHORD SHAPES

After gaining some proficiency on the theorbo, the next steps should follow closely those that were taken on the lute.

On the lute you should have developed the art of playing a good top voice to your chords, avoiding parallel 5ths and 8ves between the outer voices. On the theorbo it is not an easy matter to continue this discipline and it will take time for the eye and the ear to know where all the notes are. No doubt, some parallels do occur in theorbo music but are disguised by the tuning and the various ways of arpeggiation. One should, however, take all possible steps to avoid parallel 5ths and 8ves that can be heard. The ear should always be the best judge.

$\frac{5}{3}$  chords. When first learning basic root-position chords I would suggest that apart from very common shapes in first position (e.g. A and D major and minor) you should limit your chords to a maximum of three or four voices. These will, ideally, consist of the bass plus the harmony played on the highest three courses. Exx. 271 and 272 give as many major and minor chord shapes as I have found on the instrument. In ex. 271 you will find three basic 'sliding' major and minor shapes showing the lowest and highest possibilities of each. It is very important to realize how chords are formed on the theorbo, and these 'sliding' shapes should help considerably.

Ex. 272 shows all other major and minor shapes not covered by ex. 271. I have occasionally repeated a sliding shape in this section when it has proved to be an important one. For every position on the fingerboard the fullest chord is given first followed by all the lesser-voiced chords which are derived from it. Notice that several different tablature shapes produce the same notes due to the re-entrant tuning. You

should learn to select those which are the easiest and most resonant. For this reason I have marked ★ above those three- and four-voice chords which, from experience, have proved to be the best, easiest, most resonant and most frequently found in original sources. These should be the first shapes to be learnt. You can add low basses to all chords where appropriate; this will sometimes free the left hand a little and make the chord easier on a long string length. Some of the chord shapes listed here may also be too difficult on a very large instrument, but on very small instruments you may be able to find more alternatives.

I have not included any shapes that result in first or second inversions as these may be taken, if desired, from the French theorbo tutors or straight from the lute shapes.

Ex. 271 Sliding  $\frac{3}{2}$  shapes for theorbo in A

The musical notation for Ex. 271 is organized into four systems, each containing a Major and a Minor version of a sliding  $\frac{3}{2}$  shape. The notation is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The Major shapes are marked with a star (★) above the treble clef staff, and the Minor shapes are marked with a star (★) above the bass clef staff. The notation includes notes, fingerings, and a 'range' label for the Major shape in the first system. The Major shapes are marked with a star (★) above the treble clef staff, and the Minor shapes are marked with a star (★) above the bass clef staff. The notation includes notes, fingerings, and a 'range' label for the Major shape in the first system.

Major Minor

Ex. 272 Non-sliding  $\frac{3}{2}$  shapes for theorbo in A

The notation for Ex. 272 consists of five systems, each representing a different rhythmic pattern for the theorbo in A. Each system is written on a grand staff with a bass clef and a 3-measure bracket on the left. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and accidentals (sharps, flats, and naturals) to indicate the specific pitches and intervals. The patterns are designed to be non-sliding, meaning they maintain a consistent rhythmic structure across different pitch levels.



[illegible]

*The bergamasca*. The following examples show the various stages that one must go through in the G major bergamasca ground:

Ex. 273

The image displays nine musical examples, labeled (a) through (i), arranged in three rows. Each example is written on a three-staff system (treble, alto, and bass clefs). The notation includes various musical symbols such as notes, rests, and accidentals, with some notes labeled 'a' for the tonic. The variations show different ways to realize the ground on a theorbo, including two-voice, three-part, and fuller versions, and different solutions to the C and D problem.

(a) begins in two voices. It is very idiomatic to play often in two voices on the theorbo. Just two notes on such a loud instrument can give much support.

(b) shows a three-part version. When going from C major to D major it is necessary to realize that there is a great danger of consecutive 8ves between outer sounding parts, which is why the D major chord in (b) and (c) has no D on the third (highest sounding) course. This will always be a danger when moving from C to D, E to F or F to G.

(c) shows a fuller version of (a) and (b) and could be called the most natural way on the theorbo in this key.

(d) takes a lower position, still with the difficulty between C and D.

(e) uses lower basses and gives another solution to the C and D problem.

Now try finding two different ways of playing the bergamasca in all the keys given in ex. 277(a). The spare staff is for any tablature notes that you might need to write as a reminder. Ex. 277(b) shows, in tablature for the theorbo in A, two possible solutions for each key. I have varied the chord shapes as much as possible. Remember to listen for consecutive 5ths and 8ves in outer sounding voices, and avoid them by either arpeggiating differently or using other chord shapes. It would still be best at this stage to limit your chords to three or four voices.

Ex. 277 (a)

The musical notation for Ex. 277 (a) consists of five systems, each with a single staff and a spare staff below it. The notation is as follows:

- System 1:** Four measures. Key signatures: C major, C major, D major, D major. Tablature annotations: 4 3, (b b) 4 #3 #, 4 3, 4 #3 #.
- System 2:** Four measures. Key signatures: D major, D major, E major, E major. Tablature annotations: 4 3, 4 #3 #, 4 3, 4 #3 #.
- System 3:** Four measures. Key signatures: E major, E major, F# major, F# major. Tablature annotations: 4 3, 4 #3 #, 4 3, 4 #3 #.
- System 4:** Four measures. Key signatures: F# major, F# major, G major, G major. Tablature annotations: 4 3, 4 #3 #, 4 3, 4 #3 #.
- System 5:** Two measures. Key signatures: G major, G major. Tablature annotations: 4 3, 4 #3 #.

## (b) Bergamasca with theorbo realizations

4 3      4 #3 #      4 3      4 #3 #

4 3      4 #3 #      4 3      4 #3 #

4 3      4 #3 #      4 3      4 #3 #

tuning

4 3      4 #3 #      4 3      4 #3 #

tuning

4 3                      4 #3 #                      4 3                      4 #3 #

*a*                      *a* 5 *a*

4 3                      4 #3 #

tuning

*a*                      *a* *a* *c*                      *a* *a* *c*

4 3                      4 #3 #                      4 3                      4 #3 #

tuning

*a* *b* *b* *a* *a*                      *a* *b* *a* *a*                      *a* *b* *a* *a*                      *a* *b* *a* *a*

*a*                      *a*                      *a* 5 4 *a*                      *a* *a* *a*

4 3                      4 #3 b                      4 3                      4 #3 b

tuning

*a* *b* *b* *a* *a*                      *a* *b* *a* *a*                      *a* *b* *a* *a*                      *a* *b* *a* *a*

*a*                      *a*                      *a* *a*                      *a* 4 *a* *a*

4 3                      4 #3 b                      4 3                      4 #3 b

tuning

*a* *b* *b* *a* *a*                      *a* *b* *a* *a*                      *a* *b* *a* *a*                      *a* *b* *a* *a*

*a* 5 *a*                      *a* *a* 4                      5 *a*                      *a* *a* 4

As a companion to exx. 208–211 in Part Three, here are some chord charts for the theorbo. The first inversion chords ( $\frac{6}{3}$ ) of both major and minor keys are given in ex. 278. I have not given any second inversions ( $\frac{6}{4}$ ), as these may be easily discovered by playing any  $\frac{5}{3}$  shape with the dominant in the bass. The dominant 7th in all its inversions and the related  $b_5$  chord with its inversions are given in ex. 279. The subdominant  $\frac{6}{3}$  chords shown in ex. 280 are in fact much easier on the theorbo because of the re-entrant tuning. The 6 and 5 sound best when played together at only a tone's distance; the theorbo does this easily but it is much more difficult on the archlute. The diminished 7th is very easy on either instrument, as is shown in ex. 281. The presentation of the sliding positions and other shapes is the same as before. For all the various harmonies you will see that, as the bass line ascends, the choice of chord shapes diminishes rapidly. In practice you may find that you will play only thirds above the bass when it goes very high.

Ex. 278  $\frac{6}{3}$  chords for theorbo in A

(a) Sliding shapes

The diagram shows two sets of musical notation for the theorbo, labeled 'Major' and 'Minor'. Each set consists of a staff with a treble clef and a bass clef, with a large '1' or '2' indicating the first or second position. The notation includes various chord shapes and sliding positions, with notes and fingerings indicated. The 'Major' section shows chords in A major, and the 'Minor' section shows chords in A minor. The notation includes various chord shapes and sliding positions, with notes and fingerings indicated.

**Major**

**Minor**

**1**

**2**

**Major**

**Minor**

## (b) Non-sliding shapes

Major Minor Eb major E minor

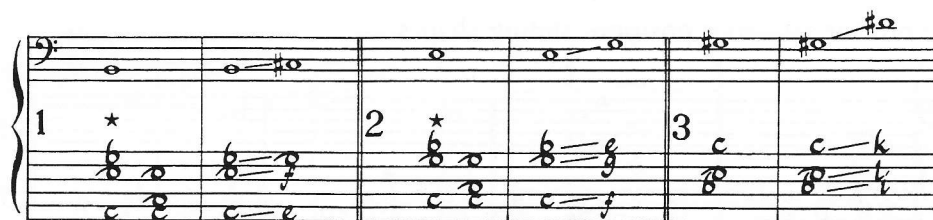
E major F major F# minor G minor G major

A minor Ab major A major Bb major

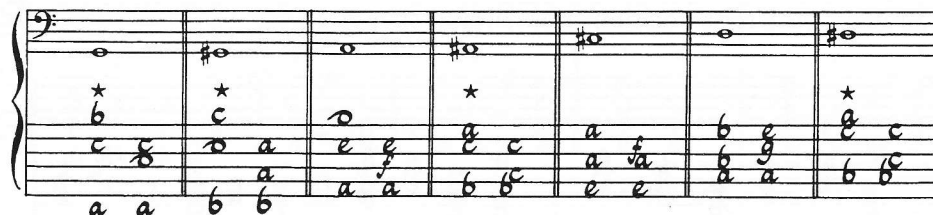
B minor B major C minor C major

D minor D major Eb major E minor E major

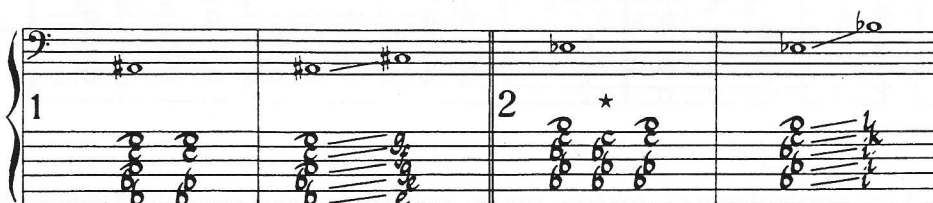
- (e)  $b_5$  (minor 3rd, diminished 5th), sliding shapes



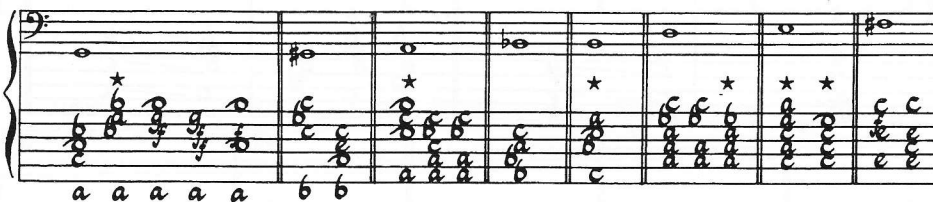
- (f)  $b_5$ , non-sliding shapes



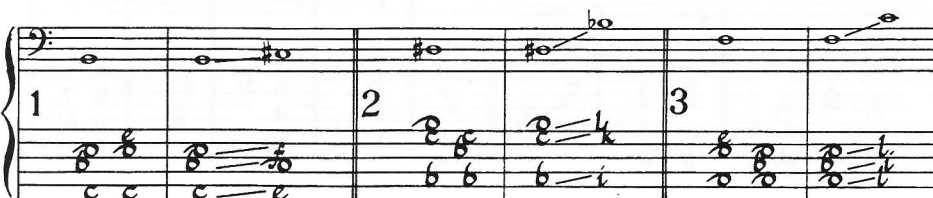
- (g) Dominant 7th, 2nd inversion ( $\frac{6}{3}$  – minor 3rd, perfect 4th, major 6th), sliding shapes



- (h) Dominant 7th, 2nd inversion, non-sliding shapes

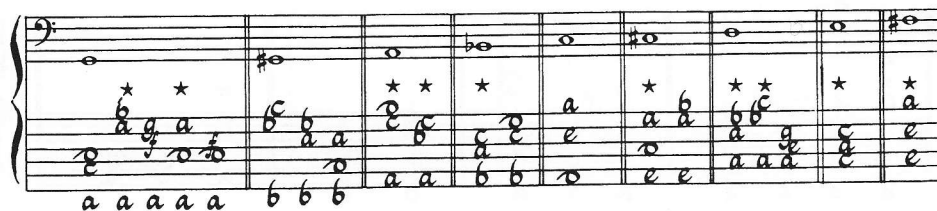


- (i)  $\#6$  (minor 3rd, major 6th), sliding shapes





(j) #6, non-sliding shapes

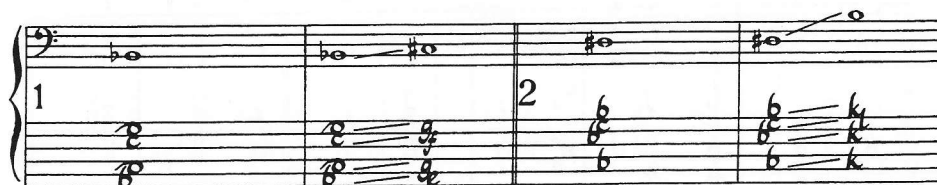
(k) Dominant 7th, 3rd inversion ( $\#_2^6$  – major 2nd, augmented 4th, major 6th), sliding shapes

(l) Dominant 7th, 3rd inversion, non-sliding shapes

(m)  $\#_4^6$  (augmented 4th, major 6th), sliding shapes



- (c) Minor 3rd (perfect 5th, major 6th), sliding shapes



- (d) Minor 3rd, non-sliding shapes



Ex. 281 Diminished 7th chords for theorbo in A

- (a) Sliding shapes



- (b) Non-sliding shapes



You should now feel prepared to practice the  $\frac{6}{8}$  exercises (ex. 201), the cadences and sequences (exx. 202–207), the exercises from original sources (exx. 212–250) and any appropriate music from Part Five. Any suspensions and chords not directly covered in exx. 278–281 will, however, be derived from these shapes. Exploration on the theorbo must be done by the student from this point. As a final guide, ex. 282 contains some examples of cadences and sequences with theorbo realizations. The original exercises for theorbo and the realizations in Part Five will help to illustrate further points of theorbo style.

The musical score for Ex. 282 consists of five systems of piano accompaniment. Each system is written in bass clef with a common time signature (C). The notation includes various chords, single notes, and rests, with fingerings and articulations indicated above and below the notes.

**System 1:** The first system contains six measures. Fingerings are indicated as 6, 4 3, 6, 4 #, and #. Articulations include accents and slurs.

**System 2:** The second system contains six measures. Fingerings are indicated as 6, 4 3, 6, 6 4 #, and #. Articulations include accents and slurs.

**System 3:** The third system contains six measures. Fingerings are indicated as 6, 6, 3 4 4 3, #6, 6, # 4 4 #, and #. Articulations include accents and slurs.

**System 4:** The fourth system contains three measures. Fingerings are indicated as 3 4 4 3, 4 3 7, and 7 6 5 #, and #. Articulations include accents and slurs.

**System 5:** The fifth system contains four measures. Fingerings are indicated as 6 4 #, #, # 6 5 7, #, 6 6 6 7 6, and #. Articulations include accents and slurs.

7 #6 6 6 4 # 7 # 4 # b7 6 5 3

The musical score consists of two systems of music. The first system contains 8 measures, and the second system contains 5 measures. The notation is written on a grand staff with a bass clef. The notes are mostly half notes and whole notes. Fingerings are indicated by numbers 1-5 above the notes. Some notes have slurs or accents. The key signature has one flat (B-flat).

Measure 1: Bass clef, B-flat, half note. Fingering: 7. Articulation: *a*.

Measure 2: Bass clef, B-flat, half note. Fingering: #6. Articulation: *a*.

Measure 3: Bass clef, B-flat, half note. Fingering: 6. Articulation: *a*.

Measure 4: Bass clef, B-flat, half note. Fingering: 6. Articulation: *a*.

Measure 5: Bass clef, B-flat, half note. Fingering: 4. Articulation: *a*.

Measure 6: Bass clef, B-flat, half note. Fingering: #7. Articulation: *a*.

Measure 7: Bass clef, B-flat, half note. Fingering: #. Articulation: *a*.

Measure 8: Bass clef, B-flat, half note. Fingering: 4. Articulation: *a*.

Measure 9: Bass clef, B-flat, half note. Fingering: #. Articulation: *a*.

Measure 10: Bass clef, B-flat, half note. Fingering: b7. Articulation: *a*.

Measure 11: Bass clef, B-flat, half note. Fingering: 6. Articulation: *a*.

Measure 12: Bass clef, B-flat, half note. Fingering: 5. Articulation: *a*.

Measure 13: Bass clef, B-flat, half note. Fingering: 3. Articulation: *a*.

Measure 14: Bass clef, B-flat, half note. Fingering: 6. Articulation: *a*.

Measure 15: Bass clef, B-flat, half note. Fingering: 7. Articulation: *a*.

Measure 16: Bass clef, B-flat, half note. Fingering: #6. Articulation: *a*.

Measure 17: Bass clef, B-flat, half note. Fingering: 4. Articulation: *a*.

Measure 18: Bass clef, B-flat, half note. Fingering: 5. Articulation: *a*.

Measure 19: Bass clef, B-flat, half note. Fingering: #. Articulation: *a*.

Measure 20: Bass clef, B-flat, half note. Fingering: b. Articulation: *a*.

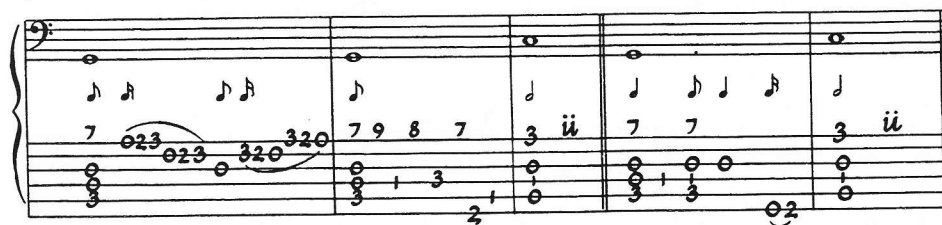
*Original Exercises for Theorbo and Lute,  
with Tablature*

(from Modena, Bibl. Estense, Mus. G239, pp. 103-27)

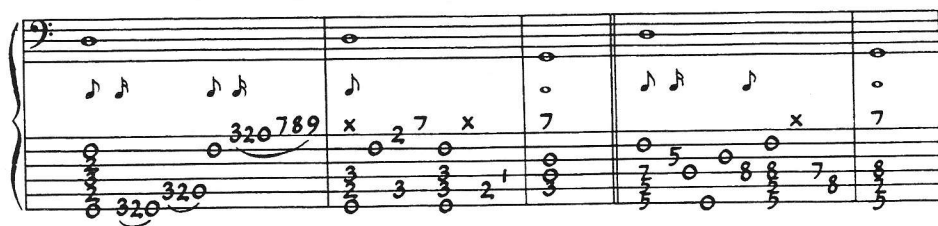
The theorbo *cadenze* are exceptionally florid, and most likely represent one player's personal ideas on ornamentation. Many players may still have played too many notes, much to the disgust of various contemporary theorists and writers, but there is always a place for this amount of diminution, particularly in a large instrumental ensemble. The *cadenze* are extremely well written for the theorbo and show how it was treated as a bass instrument on which the player made divisions in the bass, rather than above it. With this type of writing it is easy to understand why the theorbo was used so often as a melodic bass in trio sonatas and other chamber music in seventeenth-century Italy. This selection includes only a few of the many *cadenze* contained in the manuscript.

Ex. 283

p. 103



p. 106



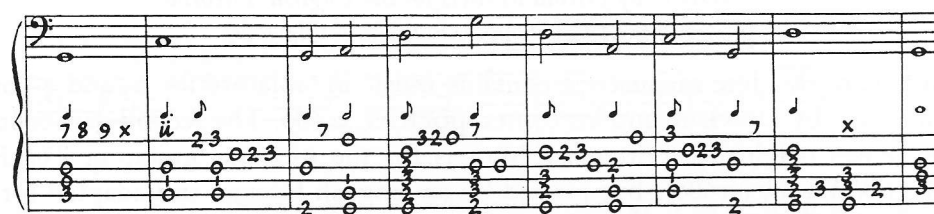
p. 107



p. 109



p. 118



pp. 122-3





*Two Exercises by Nicola Matteis for the English Theorbo*

(from Euing MS 25, University Library, Glasgow)

The first part of this lute manuscript contains music in tablature for 6- and 7-course Renaissance lute by Dowland and his contemporaries, c1600. The second part contains all the exercises originally written by Matteis for the 5-course guitar in *The False Consonances of Musick* (c1680), but pirated by an English lutenist and adapted for the English theorbo. He appears to have been a beginner at the theorbo and at continuo, as he often misuses the octave displacement of the first course.<sup>2</sup>

In these two examples any discrepancies have been corrected and noted in footnotes. The examples are, however, worth quoting as some of Matteis' style of breaking chords is given in the theorbo tablature. It also shows that with this tuning the first course is usually avoided. When it is used, this is for finding an easier way of playing a note on the third and fourth courses (e.g. second example, bar 1).

Ex. 284

(a) Euing MS, f. 154v (Matteis, p. 56)





Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) and includes a piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score is divided into five measures, each with a time signature: #, 4 3#, 6 5b, b, #, b 4 3#, b. The piano accompaniment includes chords and single notes, with some notes labeled with letters (a, c, e, f, b, o) and others with numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808

(b) Euing MS, f. 146v (Matteis, p. 35)

[illegible][illegible]

Original readings

*Examples of 'Breaking your parts'*

(from Thomas Mace, *'Musick's Monument'*, London, 1676, pp. 228-9)

Although Mace states in his book that the English theorbo in G was tuned with the first course at the lower octave, in this example he seems to imply that it is at the higher pitch. The transcription follows the high tuning, which is the same as the archlute. This example gives a very clear insight into the English theorbo style, showing where the bass may be played an octave lower, and how to break the chords in the French *separée* style.

Ex. 285 (a) p. 228

Original

Transcription of tablature

The image shows two staves of music. The top staff is labeled 'Original' and the bottom staff is labeled 'Transcription of tablature'. Both staves are in G-clef and 3/4 time. The original staff has a treble clef and a key signature of one sharp (F#). The transcription staff has a bass clef and a key signature of one sharp (F#). The original staff has a series of notes with fingerings (7, 6, 6, 6, 6, 6, 6, 6, 7, 6) above them. The transcription staff has a series of notes with fingerings (6, 6, 7, 6, 6, 7, 6, 6, 4, 3) above them. The original staff has a series of notes with a '6' above them, indicating a sixth. The transcription staff has a series of notes with a '6' above them, indicating a sixth. The original staff has a series of notes with a '6' above them, indicating a sixth. The transcription staff has a series of notes with a '6' above them, indicating a sixth.

The image shows a continuation of the musical notation from the previous block. It consists of two staves, 'Original' and 'Transcription of tablature', in G-clef and 3/4 time. The original staff has a treble clef and a key signature of one sharp (F#). The transcription staff has a bass clef and a key signature of one sharp (F#). The original staff has a series of notes with fingerings (6, 6, 7, 6, 6, 7, 6, 6, 4, 3) above them. The transcription staff has a series of notes with fingerings (6, 6, 7, 6, 6, 7, 6, 6, 4, 3) above them. The original staff has a series of notes with a '6' above them, indicating a sixth. The transcription staff has a series of notes with a '6' above them, indicating a sixth. The original staff has a series of notes with a '6' above them, indicating a sixth. The transcription staff has a series of notes with a '6' above them, indicating a sixth.

(b) pp. 228–9, A second variety upon the same notes

This image shows a page of musical notation for a piano piece. It consists of three systems of staves. Each system has a grand staff with a bass clef on the left and a treble clef on the right. The notation includes various musical notes, rests, and fingerings. The first system has a key signature of one flat (B-flat) and a 3/4 time signature. The second system has a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The third system has a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation is written in a clear, legible style, with notes and rests clearly marked. The page is numbered 6 in the top right corner.

'La Règle des octaves'

(from François Campion, 'Traité d'accompagnement', Paris, 1716)

In his general treatise on continuo playing for harpsichord, theorbo and guitar, Campion explains the Rule of the Octave that was used in eighteenth-century France. This gives a good guide for harmonizing all unfigured basses, with each degree of a scale being given a particular figuring. This example shows the major scale represented by C major, and the minor by A minor. The tablature is for a theorbo in A with only the first course at the lower octave; this seems to be the tuning implied by Campion. No chords give any strange inversions.

The *Traité* had no tablatures but the *Addition* of 1730 had instructions for constructing the chord shapes. The chords in the following example are based on these.<sup>3</sup>

Ex. 286

C major

Original figures	2 5 3	#6 4 3	8 6 3	6 5 3	8 5 3	3 6 3	6 5 3	8 5 3	3 6 3	#6 4 3	8 5 3	6 5 3	8 5 3	#6 4 3	8 5 3
Simplified figures		#6	6	6	5	6	6	5	6	#6				6	6
Original tablature															
Transcription of tablature															

Theorbo

1 A  
2 E  
3 B  
4 G  
5 D  
6 A  
7 G  
8 F  
9 E  
10 D  
11 C  
12 B  
13 A

#6 p 35

A minor

The image displays a musical score for an 11-course Baroque lute in D minor tuning. At the top, a series of 14 figures is written: 8 5 3, #6 5 3, 8 6 3, 6 5 b3, 8 5 #3, 3 6 3, 6 5 3, 3 6 3, 6 4 3, 8 5 #3, 6 4 2, 8 6 3, #6 4 3, and 8 5 3. Below these figures are two staves of music. The upper staff is a bass line with notes and accidentals. The lower staff is a lute tablature, with letters (a, c, b, e) and accidentals placed on a six-line staff to indicate fingerings and positions on the strings. The music is organized into measures, with the figures corresponding to the chords in the bass line.

*Two Examples for 11-Course Baroque Lute in D Minor Tuning*  
*(from MS 120, Archiv Graf Harrach, Vienna)*

This manuscript dates from c1720 and contains 35 figured-bass exercises with tablature for the 11-course lute. The second section of the manuscript contains over 100 pieces for lute, mostly solo, typical of the period.

On the 11-course (and 13-course) lute, the courses from 6 downwards were strung in octaves. The bass of each pair may not have been as loud or long in sound as our modern strings. Consequently the higher octave of each pair may well have sounded as the fundamental note with the large bass string gently reinforcing the sound. This may be one reason why virtually all baroque lute examples of figured bass, accompaniments and ensemble works in tablature freely transpose the bass down an octave.

These two exercises not only illustrate this but also show regard for a good top voice and smooth transition from one chord to another; variety of texture and rhythm over the bass; sensitivity to phrasing in the realizations; and three voices considered as the best average.

## Ex. 287

No. 2

Transcription of  
tablature

Original

5 5 6 6 5 5 6 6 5 5 6 5 6 7 6 5 5 6 6 7 6 5

No. 9

5 6 5 7 4 4 3 5 6 #3 6 b3 6 5 #3 6

5 6 5 6 5 4 3 [b] 5 6 [F] 5 c

7 6 7 6 7 6 7 6 7 6 5 6 4 5 5 6 6 6 7 3 6 5 7 5

*Examples for 11-Course Baroque Lute in D Minor Tuning*  
 (from 'Fundamenta der Lauten Musique', MS KK51, Prague, State University Library)

This manuscript is not strictly a figured-bass treatise, but more a tutor on composition and the basic elements of lute music. Most of this is expressed in examples for figured bass and tablature. In ex. 288, (a) to (c) from f. 7 show that, in order to play high-position chords, the bass must be played down an octave in order to free the left hand. In (e) the bass cannot be played lower because of the accidentals. Ex. 289 shows some ideas for ornamentation and imitation. Notice the transposition of the bass in all examples.

Ex. 288 f.7

(a) (b) (c)

Transcription of tablature

Original

(d) (e)

The image displays five musical examples, labeled (a) through (e), arranged in two rows. Each example is written on a grand staff, which includes a treble clef and a bass clef. The notation consists of notes, rests, and figured bass symbols (letters and numbers).  
 - Example (a) is divided into two parts: 'Transcription of tablature' and 'Original'. The 'Transcription of tablature' part shows notes and rests. The 'Original' part shows figured bass symbols: 'a 4', 'a', 'a a', 'a', 'a a', and 'a'.  
 - Example (b) shows a transcription of tablature and an original version with figured bass symbols: 'a', 'a', 'a', 'a', 'a', and 'a'.  
 - Example (c) shows a transcription of tablature and an original version with figured bass symbols: 'a', 'a', 'a', 'a', 'a', and 'a'.  
 - Example (d) shows a transcription of tablature and an original version with figured bass symbols: 'a', 'a', 'a', 'a', 'a', and 'a'.  
 - Example (e) shows a transcription of tablature and an original version with figured bass symbols: 'a', 'a', 'a', 'a', 'a', and 'a'.  
 The examples illustrate different ways to play high-position chords on an 11-course baroque lute in D minor tuning, showing the transposition of the bass in all examples.



(a) f.10v

Exercise (a) f.10v is a four-measure passage in G major. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, with a final half note G5. The bass staff has a melody of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, with a final half note G4. The vocal lines are written on two staves. The upper vocal staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, with a final half note G5. The lower vocal staff has a melody of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, with a final half note G4. The piano accompaniment includes fingerings: 6, 7, 6 in the first measure; (6), 7, 6 in the second measure; (6), 7, 6 in the third measure; and 6, 7, 6 in the fourth measure.

(b) f.13v

Exercise (b) f.13v is a four-measure passage in G major. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, with a final half note G5. The bass staff has a melody of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, with a final half note G4. The vocal lines are written on two staves. The upper vocal staff has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, with a final half note G5. The lower vocal staff has a melody of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, with a final half note G4. The piano accompaniment includes fingerings: 6, 5 in the first measure; 6, 5 in the second measure; 6, 6 in the third measure; and 4 in the fourth measure.

## PART FIVE

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### *Music Examples*

Part Five contains complete musical examples for the student to practise.

It is extremely difficult, if not impossible, to represent a realized continuo part on paper. Even when preparing Chapter 13 – containing music which I have performed many times – I found it impossible to reduce what had been a living, improvised art on to paper. What can sound good to the ear will often look illogical when written down. Chapter 13 shows only my own personal solutions, which I hope will give some practical hints to the aspiring player.

The reasons for including pieces with written realizations are that players who have not yet completed Parts Two and Three may wish to gain some performing experience; and that the music in Chapters 12 and 13 will provide some repertory for them until they are ready for Chapter 14. Also these music examples will illustrate points which were discussed in the preceding chapters.

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## *Music with Original Realized Accompaniments for the Theorbo*

These musical examples come from two main categories of sources: Italian songs c1610–1620, with realized parts for the theorbo or chitarrone in A; and English songs c1630–1660, with realized parts for English theorbo in G or A. None of the original sources give a complete idea of an actual performing style. There are very few indications of arpeggiation of chords, and, of course, no dynamic marks or phrasing.

The Italian songs will show, however, many good chord shapes for the theorbo. Elements of style, such as transposition of the bass line, major 3rds at cadences, much use of two-part writing and use of all the bass courses, are all clearly shown. The realizations may be considered as good, conservative examples from which one may learn to improvise more freely. The basically simple nature of the accompaniments holds true to Marco da Gagliano's instructions in *La Dafne* (see p. 86).

The English songs all come from manuscript sources; not one printed seventeenth-century source included tablature realizations. Many of these English sources have been rather badly compiled and copied, seeming to be the work of a student or amateur, particularly when compared with the professional work of someone like Kapsberger. I have, therefore, restricted the choice to examples from sources compiled with some authority and experience. The Wilson song is possibly the best example of this.

'Quella crudel' by B. Castaldi  
(from 'Capricci a Due Stromenti', Modena, 1622, p. 40)

Castaldi's excellent writing for the instrument gives one many good ideas. Notice the variety in the number of voices in the chords, and the use of the bass courses.<sup>1</sup>

Ex. 290

Quel - la cru - del che per mia do - - glia di li - ber - ta de'il

Theorbo  
in A

4

cor mi spo - glia ogn' hor m'in pia - ga ogn' horm'an - ci - di sprez - za'l mio

8

pian - - to e del mio mal sen - - za pic - ta si ri - di.

All figures are editorial.

*'Baci cari e graditi' by F. Corradi*  
*(from 'Le stravaganze d'amore', Venice, 1616, pp. 17-18)*

A slightly plainer style than Castaldi's. The writing for the theorbo is occasionally ambiguous.

Ex. 291

Chitarrone or theorbo in A

Ba - ci, ba - ci ca - rie gra - - di - - ti ci - bi del - la mia

5

vit' e - sca d'a - mo - re. A - si so - - a - - vi in - vi - ti hor mi to - glie - te,

10

hor mi to - glie - te hor mi ren - de - te il co - - re, deh fat' ho - mai ch'io

14

ba - ci. O dol - - cis - - si - mi ba - - ci, O dol -

The musical score for system 14 consists of five measures. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "ba - ci. O dol - - cis - - si - mi ba - - ci, O dol -". The piano part features a steady bass line with some triplets and a final measure with a triplet of eighth notes.

19

- cis - - si - mi ba - - ci, O' dol - - cis - - si - mi ba - - ci.

The musical score for system 19 consists of five measures. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "- cis - - si - mi ba - - ci, O' dol - - cis - - si - mi ba - - ci.". The piano part continues with a similar bass line, including triplets and a final measure with a triplet of eighth notes.

*'Interrotte speranze' by G.G. Kapsberger*  
(from *'Libro Primo di Arie'*, Rome, 1612, pp. 6–7)

Many Italian monodies have ritornelli, often represented by a treble and bass part. These should serve as examples for when there is only a bass line and one has to invent the treble.

Kapsberger's written bass part is obviously derived from the chitarrone tablature, so very few octave transpositions occur. Compare, however, bars 4, 9, 14, 17, etc. where the bass goes down at the cadences. In bars 12 and 13, although the bass part is written down, he shapes the chitarrone part to suit the word stresses, restriking the chord in the middle of bar 13. Kapsberger never calls for arpeggiation of chords of three voices or less. All figures are editorial; the accompaniment is for 19-course chitarrone or theorbo, tuned as follows:

8 9 x ü iz i3 i4 i5 i6 i7 i8 i9

Ex. 292

In - ter-rot-te spe-ran - ze, — e fer - - ma fe - - de, fiam - -

Chitarrone or theorbo in A

[6]

me c - - - li pos - sen - - ti in de - - bil co - - - re, nu -

[11]

[11]

-drir sol di so - spir un fer' ar - - - do - - - re e ce -

[15]

- lar il suo mal quand' al - - - tri il ve - - de;

[11] This chord is not in the original, but is suggested by the bass line.



[illegible]

24

Se - guir di va - go e fug - gi - ti - vo pie - de l'or - me ri -

6 6 # 3 2 4 3

29

vol-te a vo-lun-ta-rio er-ror-re; per-der del se-me spars' c'è'



[47]

- ge ai pen- sie - ri, e d'un ca - sto vo - ler fre - no al de -

4 3 5 6 6

[18]

[51]

- si - - - o, E spen - - - der la - gri - man - - - do i lu - - - stri in -

4 # # - # - #6 6 b6 b6

8 3 2 3 2 4 3

[56]

- tie - - - ri. **Ritornello**

4 # 6

2 2 3 2 2 2 2 3 2 2 3

[62]

Que - - sti ch'a voi qua - si gran

121

[66]

fa - - sci in - vio, don - - - na cru - del, d'a - - spri tor -

[70]

- men - ti, e pe - - ne sa - ran i tro - fei - vo - stri, il ro - go mi -

[74]

- o, i tro - fci vo - - stri, il ro - - - - -

[78]

- - - - - go mi - - o.

[2] Original reading:

*'Sing aloud harmonious spheres' (anon.)*

(from *'Lady Ann Blount's Song Book'*, MS 1041, London, Lambeth Palace Library, f. 5v, for voice and tablature for English theorbo; and Banister and Low, *'New Ayres and Dialogues'*, London, 1687, pp. 4-5, for two voices, in the section headed *'The Italian Manner of Singing'*)

This may well have begun as a two-part song, as represented in the printed source, but the compiler of the manuscript has made it into a continuo song. The bass line given here has been adapted from the printed source, which does differ in some places from the manuscript.

As one would expect with this tuning, the first course is used very little, except in bar 4. Notice how left-hand graces are used at cadence points.

Ex. 293

English theorbo in A

Sing a-loud har-mo-nious spheres, Let your con-cord pierce Jove's ears; Play your

old les-sons o-ver a-gain, Keep time in ev-ry strain: For now the gods do

lis-ten to your lays As they are pass-ing, as they are pass-ing,

16

as they are pass-ing O-ver the milk-y ways.

*'Were thy heart soft' by J. Wilson*

(from Bodleian Library, Oxford, MS B1., ff.150-150v, for bass voice, with tablature for English theorbo, c1650)

This song shows good use of the instrument, with little use of the first course. I have added figures. Wilson's rather eccentric but expressive harmonic style is well represented in bar 24 and elsewhere.<sup>2</sup>

Ex. 294

English theorbo in G

Were thy heart soft as thou art faire Thou wert a

won-der past com- -pare, But fro- -zen love and fierce dis-daine

[illegible]

12

fires Which glow in Lo-vers' warme de-sires, And scorn like the

15

quick light - ning's blaze

#5 #6

Darts death a -

6

gainst af - fec - - tion'

7 4 3



18

gaze. You Gods what pro-di-gy is this When love in

*a* *b5* *a*

22

beau-ty burn-ed is Or that dead pit-ty thus should

*6/4* *5/3* *#* *b5*

25

be tomb'd In a liv-ing cru-el-ty.

*6* *#* *#3* *5*

All figures are editorial.

---


*Music with editorial realizations for Theorbo,  
English Theorbo in G, Archlute, 10-course  
Renaissance Lute and 13-course Baroque Lute*

In these attempts at realized parts, I have taken examples of repertory not covered in original sources, and tried to give one idea of how the part might be realized. Tablature seems the best medium in which to do this as it shows so many things extremely clearly. I have annotated the tablature as much as I dare in order to represent, visually, all the various elements of style which are not normally shown.

The following is an explanation of signs:

‡ a spread chord, from bass to treble (fairly fast)

† a faster and more positive striking of the chord

 represents one minim chord arpeggiated quite slowly with all notes ringing on.

Conventional signs for left- and right-hand fingering have been used.

The realizations will, I hope, be the most direct way of giving examples, without the need of too many extra instructions for each piece. They have been conceived for the plucked instruments alone, without a bowed bass. Realizations would be much easier with a bowed bass in music appropriate to that combination (e.g. Montéclair, Purcell and Handel), but all will work well without one.

*'Amour, cruel amour' by S. Le Camus  
(from 'Airs à deux et trois parties', Paris, 1678, p. 9)*

The theorbo in A was the standard instrument for accompanying French *airs de cour*. The music is very much in two voices, and the left-hand graces used (e.g. bars 32 and 37) help to make the bass an equal partner, while still remaining subservient to the vocal part. French sources are always clearly figured and this is a fine example.

Theorbo  
in A

5

10

14

tant d'en-nuis se-crets. Tes sen-si-bles dou-leurs n'ont pour moi

19

plus de char-mes. Faut-il pour un in-grat de si ten-dres re-

24

-grets? A-mour, cru-el A-mour, cru-el A-mour, lais-se fi-

29

- nir mes lar - mes. D'un si vo-lage a-mant les per-fi-des dé-sirs M'ont dé-jà

Figured bass notation: 7 7 4 #, 6, # 6 b, b7 6

Figured bass notation: a, a a c c a, a c, e a c, a c o a

34

trop cous-té de pleurs et de sou-pirs, De mortel-les lan-gueurs et de tris-tes al-lar-

Figured bass notation: 6 5, # 2 #5, 6 4 3

Figured bass notation: a c, a a c, a b b, a c o a

39

- mes. Hé-las, pour un in-grat qui ne sçait point ay-mer, Faut-il

Figured bass notation: #4 6, b5 7 3, 7 4 3

Figured bass notation: 4, a b a b, a a a, b a, 4 a

44

dans la dou - leur se per - dre et s'a - by - mer?

6 3 2 6 5

Tuning of the basses :

48

A - mour, cru - el A - mour, cru - el A - mour, lais - se fi -

b6 b7 #2 7 6

Tuning of the basses :

52

- nir mes lar - - mes.

2 7 4 #

Tuning of the basses :

slowly

*Air and Recitative from cantata 'La badine' by M.P. de Montéclair*  
 (from '3ème Cantate à voix seule', Book 1, Paris, c1709)

The realization is for a theorbo in A, with the second course at the higher octave, a tuning used by F. Campion in 1730. Although the more usual continuo accompaniment might have been the harpsichord (with a viola da gamba), some cantatas sound well with the theorbo.

Montéclair suggests that the first *air* be played on the harpsichord or viol before the voice sings it. Here I have suggested a theorbo version.

Ex. 296

Theorbo in A

5

9

13

[Air]

L'a - mant qui tou - jours sou - - pi - - re Me fait sou - - pi - - rer d'en -

4

- lui; Moins il sait me fai- re ri- re, Et plus je me ris de

*a a a 6 5*

8

lui. Quand, de de- pit l'ame a- tein- te, Il conte aux bois son a-

*a a a a*

12

- mour, S'ils n'e- toient sourds à sa plain- te, Ils s'en rire- oient à leur tour. tour.

*4 a 6 a 65*

1 2



[Recit.]

La jeune et ba-di-ne Li-sè-te, Qui veut ai-mer pour rire ou n'ai-mer rien, Ain-si s'en-tre-te-noit seu-

4

-lè-te En ba-di-nant av-ec son chien. Ses beaux yeux où l'a-mour tient un bril-lant em-pi-re,

7

Son tient qu'a-ni-ment ses de-sirs, Sa-bou-che qu'em-bel-lit un gra-ti-eux sou-

9

- ri - re, Dans elle, en - fin, tout ne re - spi - re Que ba - di - nage et que plai - sirs.

*'Wake, my Adonis' by C. Coleman*  
*(from Playford, 'Select Musical Ayres', London, 1652, pp. 28-9)*

The realization is for an English theorbo in G. This is one of the best italianate recitative songs from this period in England, and probably Coleman's best song.

It is interesting that most songs of this period contain little or no figures, but in this song certain significant figures are given. Those in bars 43-6 are unusual in instructing one to play in 3rds with the voice. Bar 30 shows an instance where the singer's dissonance clashes against an ordinary  $\frac{5}{3}$  chord. I have added a  $\frac{b^6}{3}$  harmony in bars 15 and 16 to help point the word 'death'.

This is a song with a wide range of mood and expression and the accompaniment must mirror the singer in every respect.



14

dead - ly in that face: Death in those looks it - self hath grace.

8 7

18

'Twas this, 'twas this I fear'd when thy pale ghost ap - pear'd This I pre-

5 6

4

22

- sag'd when thun - - - dering Jove Tore the best myr - tle in my

4 5

28

grove; when my sick rose-buds lost their smell, and from my tem-ples un - touched

piano

a c e b

29

fell: And 'twas for some such thing My dove first hung her wing.

a c e b a a 5

33

Wi - ther art thou my De - i - ty gone? Ve - nus in Ve - nus there is none: In

a c e b a 4

38

vain a god-dess now am I, on-ly to grieve and not to die. But I will love my

43

grief, Make tears my tears re-lief, And sorrow shall to me a new A-do-nis be.

48

And this the fates shan't rob me of whilst I A goddess am to grieve and not to die.

‘O lead me’ by H. Purcell  
(from ‘Orpheus Britannicus’, London, 1698, pp. 84–5)

Purcell’s italianate recitative and aria, taken from his music for a theatrical production of *Bonduca*, shows a much more developed style than Coleman. The bass line is more melodic and equal to the voice in many places. With such a high bass the archlute is more appropriate than the theorbo. Notice, at the beginning of the aria, how the bass begins with a melody and then becomes a continuo part to provide a cadence. The melody can, however, be carried on above the bass, as shown in bar 21. This song, sometimes known as ‘Bonduca’s Song’, was sung by Miss Cross in the original production, to her own lute accompaniment.

Ex. 298

The musical score is divided into two systems. The first system (bars 1-5) features a vocal line with the lyrics "Oh! Oh! lead me, lead me to some peace - - full". The archlute part is in G major, with a "Slowly" tempo marking. The second system (bars 6-8) continues the vocal line with "gloom, Where none but sigh - - ing, none but sigh - - ing, sigh - - ing". The archlute part continues with a melodic line. The score includes various musical notations such as treble and bass staves, clefs, key signatures, and fingerings.

Archlute in G

Slowly

Oh! Oh! lead me, lead me to some peace - - full

gloom, Where none but sigh - - ing, none but sigh - - ing, sigh - - ing





23

soothe my plea - - sing pain, there let me soothe my plea - - sing

4 2 6 4 #3

a b a a a c c e a a b a b a

4

30

pain, And ne - ver, never think of war, never, never think of war,

#6 6

a c c e a a c c a a

35

ne - ver, ne - ver think of war, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver,

6 6 6 6

a b a c a c a c



54

glo - - - - ry, what glo - - - - ry can a lo - - - - ver.

59

have, to con - quer, to con - quer, to con - quer yet be still, still - - a

64

slave, yet, yet be still, yet, yet be still, yet, yet be still, still - a - slave?

Tuning of the basses

a c c a  
a a a a 4 5 6



11

Measures 11-15 of a musical score. The score is written for piano and includes a vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is written in a single staff. The tempo is marked *piano* for measures 11-12 and *forte* for measures 13-15. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

16

Measures 16-21 of a musical score. The score is written for piano and includes a vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is written in a single staff. The tempo is marked *Fairly fast, one in a bar* for measures 19-21. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

22

Measures 22-27 of a musical score. The score is written for piano and includes a vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is written in a single staff. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

31

Musical score for measures 31-37. The score is written for piano (p) and includes dynamic markings *forte* and *piano*. The notation includes treble and bass staves with various musical notes and rests. The piano part features complex rhythmic patterns and articulation marks.

38

Musical score for measures 38-43. The score is written for piano (p) and includes dynamic markings *forte* and *piano*. The notation includes treble and bass staves with various musical notes and rests. The piano part features complex rhythmic patterns and articulation marks.

44

Musical score for measures 44-49. The score is written for piano (p) and includes dynamic markings *[forte]* and *forte*. The notation includes treble and bass staves with various musical notes and rests. The piano part features complex rhythmic patterns and articulation marks.

[illegible]

57

57

Key signature: G major (one sharp). Time signature: 2/4.

Tempo markings: *rall.* (rallentando), *slower*.

The score consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The score includes a key signature change to one sharp (F#) and a tempo change to 'rall.' and 'slower'. The piano part features a complex harmonic structure with many accidentals and a final cadence.

64

musical score for a single voice and piano accompaniment. The key signature has one flat (B-flat). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked "faster" at the end of the piece. The score includes a variety of musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like "f" and "a".

71

Measures 71-76 of a musical score. The system consists of three staves: a treble staff, a bass staff, and a grand staff (piano accompaniment). The treble staff contains a melody with a trill in measure 75. The bass staff contains a bass line with a triplet in measure 74. The grand staff shows the piano accompaniment with various chords and arpeggios. The key signature has one flat (B-flat), and the time signature is 3/4.

77

Measures 77-82 of a musical score. The system consists of three staves: a treble staff, a bass staff, and a grand staff (piano accompaniment). The treble staff contains a melody with a trill in measure 81. The bass staff contains a bass line with a triplet in measure 80. The grand staff shows the piano accompaniment with various chords and arpeggios. The key signature has one flat (B-flat), and the time signature is 3/4.

83

Measures 83-88 of a musical score. The system consists of three staves: a treble staff, a bass staff, and a grand staff (piano accompaniment). The treble staff contains a melody with a trill in measure 87. The bass staff contains a bass line with a triplet in measure 86. The grand staff shows the piano accompaniment with various chords and arpeggios. The key signature has one flat (B-flat), and the time signature is 3/4.



*Vivace and Adagio by A. Corelli*  
(from Op. 1 No. 4, Rome, 1683)

The theorbo had a dual-purpose role in the Italian trio sonata. It provided a melodic bass, used in imitation with the violins, as well as giving harmonic support together with the organ. I have chosen the opening of Corelli's Op. 1, No. 4 as it illustrates these two roles so well. One can use either slurs or *campanella* for the execution of fast divisions in the bass. Surprisingly enough, I have found that left-hand slurs are quite loud enough and often the best choice. Bars 21, 24 etc. should match the violins' phrasing by using left-hand slurs. Probably all melodic writing in the sonatas should be played at written pitch, but the lower octave may be used in the harmonic passages (e.g. bars 6–9).

Ex. 300

**Vivace**

The musical score for Ex. 300, 'Vivace' by A. Corelli, is presented in two systems. The first system includes staves for Violin 1, Violin 2, Theorbo, and Organ. The Violin 1 and Violin 2 parts feature fast, rhythmic patterns. The Theorbo part includes a 'campanella' section with a slur. The Organ part includes a 'campanella' section with a slur. The second system starts at bar 5 and continues the same musical material. The score is written in G major (one sharp) and 3/4 time. The Theorbo and Organ parts provide harmonic support, while the violins play melodic lines. The Theorbo part includes a 'campanella' section with a slur. The Organ part includes a 'campanella' section with a slur.

8

5 5 6 6  $b7$  5 4 3

5 5 6 6  $b7$  5 4 3

11

acacac a

acacac ac

acac a

#

14

6 # 5 4 # 6

17

Adagio

5 6 5 6 # 5 6 8 #

**20 Adagio**

Музыкальный фрагмент из оперы «Иван Сусанин» М. И. Глинки, посвященный песне «Славься, Отечество наше родное».

Музыка записана для голоса и фортепиано. В нотации используются следующие элементы:

- Голосная партия (верхняя линия): мелодия песни.
- Фортепиано (средняя линия): аккомпанемент.
- Басовая партия (нижняя линия): basso continuo.
- Текст песни (ниже нот): «Славься, Отечество наше родное, Священная земля, Священная земля, Священная земля наша.»
- Музыкальные знаки: ноты, паузы, динамические markings (c, f), знаки октавы (8va, 6va).

## 26

[illegible]

*Recitative and Aria by G.F. Handel*  
 (from 'Ninfe e pastori', British Library MS RM. 20.d.11., f. 5, c1720)

Many eighteenth-century Italian cantatas are of a fairly light texture and can sound well with only archlute accompaniment. Some of the bass parts include much writing that uses broken chords, as in Handel's *La bianca rosa* (see ex. 316).

The solo at bar 15 of the aria could be more elaborate and the bass could go down the octave to leave room for more harmony. The realization given here has proved to be sufficient in performance.

Ex. 301

**Recit.**

Nin - fe e pa - sto - ri      che nel cor nu - dri - te      dol - ci a - mo - ro - so si ar - do - ri, deh!

per pic - tà mi di - te,      do - ve si ag - gi - ra      la mia bel - la Clo - ri e'

Archlute  
in G

4

7

se sa - per vo - le - te i suoi pre - gi, i suoi van - ti, i suoi co - stu - mi, io vel di - rò, mia

10

poi, non fis - sa - te lo sguar - do ai lu - mi suoi.

## Aria

[Allegro]

E'u-na ti - ran - na la nin - fa bel - - la, che m'in - - na - mo - - ra,

8

c'u-na ti-ran-na la nin-fa bel-la, che m'in-na-mo-ra. -ra.

a a e a a a a a a a a a

15

Fine

a a b a a a b a a a a a

23

Sem-pre ru-bel-la fug-ge ed in-gan-na chi più

a a a a a a a a a a a a

28

l'a - - do - - ra, chi più l'a - - do - - ra,

sem - pre ru - bel - la, fug - ge ed in gan - na chi più l'a - do - ra.

20 D.C.al Fine

The musical score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody is in the bass clef, and the accompaniment is in the treble clef. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of eighth and sixteenth notes, with some rests. The score ends with a double bar line and the text 'D.C.al Fine'.



## 'Toback' by G.P. Telemann

(from 'Singe-, Spiel- und Generalbass-Übungen', Hamburg, 1733-5, Nos. 39 and 40)

In making the realization for the baroque lute, I have followed the practice discussed in Part Two of transposing the bass down an octave whenever desirable. Notice the use of left-hand slurs at the 4-3 cadences.

## Ex. 302

13-course  
baroque  
lute

In al-len Le-ri-cis, in al-len Wör-ter-bü-chern, ist doch kein

schö-ner Wort, als der To-back. Diss Wort er-quic-ket mein-Ge-mü-te,

**Fine**

13

diss Wort ver - kür - zet \_ mir, durch sei - ne lan - ge gü - te, \_ so man - che

6 6

a

18

lie - - be Nacht, \_ wie man - chen lie - ben Tag.

6

a

4

23

Ihr deutschen Herrn Gram - ma - ti - ci! ihr zeh - let den To - back mit

25

Rech - te zu den No - mi - ni - bus von männ - li - chen Ge - schlech - te; denn

27

der To - back ge - hört nicht vos das Vieh, das Ge - ne - ris neu - tri - us ist; auch vor die Wei - ber

30

nicht, die in dem foe-mi - ni - no ste-hen; denn wenn wir auf das Ge - nus geh - en, so

4

33

pfl egt er, wie man bil - lig schliesst, den Män - nern nur al - lein mit rech - te zu - zu - kom - men: jedoch die

5

36

*D. C. al Fine*

We i - ber aus - ge - nom - men, die Ge - ne - ris com - mu - nis senn.

4

after the singer

---

## *Music Examples without Realizations*

Each piece has been chosen for one or more specific aspects of style or harmony.

Just as many continuo players do today, I have added various helpful signs to the scores, showing the following:

- (1) rhythm of the harmony added above the bass;
- (2) spread chords (as discussed in Chapter 13 above);
- (3) top voice of chords;
- (4) preparations and suspensions;
- (5) transposition of the bass;
- (6) phrasing and dynamics;
- (7) occasional ornamentation;
- (8) figures in brackets indicate notes which should *not* be played e.g. 4(3) (play a chord with the 4 but let the singer resolve it).

When practising these musical examples, try always to accompany and not to play in isolation. If no other musicians are to hand then hum the soloist's part yourself. Work carefully and slowly at each piece. Play the bass only at first and then build up a full accompaniment gradually. You may be amazed to find that one can practise a continuo part as much as a solo piece. Remember not to run before you can walk. It is much more important to have the correct bass notes with a simple harmonic support than to add ornaments. Always bear in mind that your function is to give good support and not to compete with the soloist.

In addition to the music printed here, I would first suggest the study of any songs from either Caccini's *Le nuove musiche* or the volume of *English Songs 1625-1660* edited by Ian Spink (see Bibliography for details). The harmonies in both collections are reasonably simple, but much can be learnt from these two repertoires. (You will find one of the English songs as ex. 297 on p. 231).

## THREE ENGLISH SONGS OF THE SEVENTEENTH CENTURY

'Amarillis, tear thy hair' by H. Lawes

(from *Banister and Low*, 'New Ayres and Dialogues', London, 1678)

Sometimes attributed to William Lawes, but probably by Henry. All figures are editorial and one can see just how much the continuo player must know before being able to create a full accompaniment. Unfigured basses are normal in England during this period.

Ex. 303

A-ma-ril-lis, tear thy hair, Beat thy breast, sigh, weep, despair: Cry, cry, —

The first system of the musical score for 'Amarillis, tear thy hair'. It features a vocal line in treble clef and a lute/continuo line in bass clef. The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lute/continuo line starts with a whole note G3, followed by a half note A3, and then a half note B3. The system ends with a repeat sign.

— Ah me! is Daphnis dead? I see a pale - ness on his brow, And his cheeks are drown'd in

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lute/continuo line starts with a whole note G3, followed by a half note A3, and then a half note B3. The system ends with a repeat sign.

snow, Whi-ther, whi-ther, whi-ther are these ro - ses fled? — O my heart how cold, — how —

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lute/continuo line starts with a whole note G3, followed by a half note A3, and then a half note B3. The system ends with a repeat sign.

16

cold he's grown, Sure his lips are turn'd to stone; Thus, thus — then I of-fer up my

22

blood, And bath my bo-dy in his shrow'd, since liv-ing accents cannot move,

26

Know A-ma-ril-lis, know — A-ma-ril-lis dy'd for Love.

1st time

2nd time

All figures are editorial.

*'Clarona, lay aside your lute' by J. Blow*  
(from *'Amphion Anglicus'*, London, 1700, pp. 56-7)

Blow's songs are not often performed, yet many of them are quite charming, and ideal for lute or theorbo accompaniment. This song shows the influence that French music had on Blow. It was originally a minor 3rd higher and would have been suitable for a high tenor or counter-tenor. At the lower pitch it is more suitable for soprano or tenor.

Blow's figures are quite full, considering the general trend, and many passing notes are figured (e.g. bars 2, 11, 16, 20, 25) which would normally have been left unfigured. There are several passages in the bass which need to be transposed up an octave because of accidentals. Remember that there are only two beats in a bar. Do not give four heavy crotchet chords in bars like 1, 3 and 5. The bass line itself is very important and melodic, and often imitates the voice, as in bars 29-31, 34 and 42.

Ex. 304

The musical score is presented in three systems, each with a vocal line and a lute/theorbo accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are written below the vocal line.

**System 1:** The vocal line begins with the lyrics "Cla-ro-na, lay-a-side your lute, You need not learn the charm". The accompaniment features a bass line with figures:  $\flat 3$ ,  $\sharp 3$ ,  $5$ ,  $\sharp 3$ ,  $6$ ,  $\flat 5$ ,  $6$ ,  $\sharp 3$ ,  $7$ ,  $6$ ,  $\sharp 3$ ,  $\sharp 4$ .

**System 2:** The vocal line continues with "ing-arts; Your bloom does pro-mise so fair fruit, As". The accompaniment features a bass line with figures:  $6$ ,  $6$ ,  $6$ ,  $\sharp 3$ ,  $6$ ,  $5$ ,  $\sharp 3$ ,  $6$ ,  $7$ ,  $\flat 3$ .

**System 3:** The vocal line continues with "must at-tract all-eyes and hearts: Where is- there pu-rer red and white, Or". The accompaniment features a bass line with figures:  $\sharp 3$ ,  $6$ ,  $6$ ,  $7$ ,  $\sharp 3$ ,  $4$ ,  $6$ ,  $\sharp 5$ ,  $\sharp 6$ ,  $6$ .



13

such a show of sense and wit? Who reads your face, must

7 b5 #3 #4 6 7 #6 6 #3 8

16

take de-light, in ev- - - ry line dame Na-ture writ. Cla-ro-na, lay a-

#6 7 6 b 6 5 #3 6 4

20

- side your lute, You need not learn the charm - - - ing arts; Your

b3 #3 #3 6 5 #3 7 6 #3 #4 6 6/4 6 6 #3

25

bloom does pro-mise so fair fruit, As must at- tract all eyes and hearts: The

6 5 #3 6 7 #6 7

29

fea- tures of the fi- nest face, never, never, never, no, never, never, never, com-

33

pos'd a sweet- - er, sweet- er air; How cap- ti- va- ting ev' - ry

37

grace, ev' - ry grace! How cap- ti- va- ting ev' - ry grace! Come give your

41

lute to those less- fair; come, come, come give your lute to those less- fair.

Originally a minor 3rd higher.

*'Music for a while' by H. Purcell*  
*(from the theatre music to 'Oedipus', 1692)*

A song constructed over a ground bass was one of Purcell's most favourite devices. It challenges the accompanist to give good, simple support, focused on the bass part itself, but with some variety.

This particular ground is like a walking bass and is in itself quite harmonic. It could sound like this when played on its own:

Ex. 305



It would therefore often be better to play only a 3rd with the bass and create the following texture.

Ex. 306



There are also several passages which are solos for the basso continuo, e.g. bars 1–3, 22–23 and 28, and here the player may 'unleash his brilliance', as Gasparini describes it. Besides these bars, there are many rests and long notes in the voice part, during which the accompanist may bind the music together with some discrete ornamentation.

The original was in C minor, a minor 3rd higher, and was completely unfigured. Most of the harmony is quite obvious but I have added figures as I thought necessary. Bars 12–14 need special care in understanding the harmony. The repeated word 'eas'd' is illustrated by suspending the chord from the previous crotchet and then resolving it one crotchet late. This results in complicated figures, but the written notes will clarify what is required.

Ex. 307



4

Mu - sic, mu - sic for a while Shall all your cares be -

7

guile; shall all, all, all, shall all, all, shall all - your cares be -

10

- guile; Won - 'dring won - 'dring how your pains - were

13

cas'd, cas'd, cas'd, And dis - dain - ing to be pleas'd, Till A - lec - to free - the

17

Dead till A-lec- - - to free the Dead, from their e-ter - - -

20

- nal, e-ter - - - - - nal band;

23

Till the snakes, drop, drop, drop, drop, drop, drop, drop, drop, from her head, And the

27

whip, and the whip from out her hand. Mu - - sic;

\*Some sources give Ab.

30

mu - - sic for a while shall all your — cares be - guile; shall all, all,

33

all, shall all, all all — shall all — your cares be - guile; all, all, all,

36

all, all, all, all, shall all — your cares be - - guile.

Originally a minor 3rd higher.

## THREE ITALIAN INSTRUMENTAL PIECES OF THE SEVENTEENTH CENTURY

*Sinfonia and Gagliarda by S. Rossi**(from 'Il secondo libro delle sinfonie et gagliarde a tre voci', Venice, 1608)*

Rossi was one of the first Italian composers to specify the chitarrone as accompaniment for two violins. Note that there is no other continuo instrument; the chitarrone's or theorbo's first priority is the bass line. All notes must be played, and they must be clear, melodic and strong. A simple realization above this is all that is required. The original was completely unfigured and unbarred.

## Ex. 308

**Sinfonia**

Violin 1

Violin 2

Figured Bass

7

12

T.S.

Gagliarda detta La Zambalina

[♩ = ♩]

Figured Bass



The musical score is presented in three systems, each beginning with a measure number in a box (5, 9, 15). Each system contains a treble staff and a bass staff. The treble staff features a melodic line with various rhythmic values and accidentals. The bass staff contains a figured bass, with figures placed both above and below the staff to indicate dissonances. The key signature is one sharp (F#), and the time signature is 3/4. The score is a condensed two-part version of the original five-part string ensemble and continuo.

*Dances from 'Il Ballo delle Ingrate' by C. Monteverdi*  
 (from 'Madrigali guerrieri et amorosi', Libro Ottavo, Venice, 1638)

This example is concerned with dissonances and suspensions. The original set of dances is scored for five-part string ensemble and continuo. There are unusual dissonances in the string writing which Monteverdi uses to express the anguish of the poor ungrateful ladies who emerge from Hades to perform these dances. In performance it may well sound best if the continuo player plays ordinary  $\frac{5}{3}$  chords and leaves the dissonances to the stringed instruments.

The score has been condensed into two parts. The treble part is the original 1st violin, and the harmony of the rest of the ensemble is represented by the figured bass. The figures above the bass represent the non-dissonant version, and those below indicate all the dissonances. It would be good to practise it both ways.



**Entrata**

First system of musical notation for 'Entrata'. It consists of a treble staff and a bass staff. The treble staff contains a single melodic line. The bass staff contains a single line with several accidentals (sharps and naturals) and a few notes. There are some markings below the bass staff, including a '6' and a '#3'.

Second system of musical notation, measures 9 through 16. It continues the melodic line in the treble staff and the bass line in the bass staff. There are several accidentals and notes. Below the bass staff, there are some markings, including a '6', a '#', and a '7'.

**17 Ballo, Thema**

Third system of musical notation for 'Ballo, Thema'. It consists of a treble staff and a bass staff. The treble staff contains a single melodic line. The bass staff contains a single line with several accidentals (sharps and naturals) and a few notes. There are some markings below the bass staff, including a '6' and a '#3'.

21

Fourth system of musical notation, measures 21 through 24. It continues the melodic line in the treble staff and the bass line in the bass staff. There are several accidentals and notes. Below the bass staff, there are some markings, including a '6', a '#', and a '7'.

**25 Passaggi**

Fifth system of musical notation for 'Passaggi'. It consists of a treble staff and a bass staff. The treble staff contains a single melodic line. The bass staff contains a single line with several accidentals (sharps and naturals) and a few notes. There are some markings below the bass staff, including a '6' and a '#3'.

34

34

Movimento 42

42

46

46

50 Aria

50

54

54

*Sarabanda Amorosa by N. Matteis*  
(from 'Ayres for the Violin', London, c1685)

Matteis was the famous Italian guitarist and violinist who did so much to make Italian music popular in England. Several of his figured bass exercises appear in Part Three above. He is reported to have played with three English musicians on the harpsichord, bass viol and archlute (Dr Wallgrave was the lutenist), so it is quite appropriate for lute instruments to provide accompaniment to his music.

This piece may appear simple but there is much that one must consider. The phrasing of your chords must follow exactly that of the violin, e.g. in bars 1 and 2. You may also use this movement to practise extra dissonances and suspensions and I have indicated the most likely places where they may occur. Original figures are given below the bass line and editorial ones above.

Ex. 310

**Adagio**

The musical score for Ex. 310, *Sarabanda Amorosa* by N. Matteis, is presented in three systems. The first system is marked **Adagio** and features a Violin part and a figured bass part. The second system continues the music, and the third system concludes it. The bass line includes original figures and editorial figures above it. The tempo is marked **Adagio**.

**System 1:** The Violin part begins with a treble clef and a 3/4 time signature. The figured bass part is in the bass clef. The first measure has a figure of 6, and the second measure has a figure of 7. The third measure has a figure of 6, and the fourth measure has a figure of 7. The fifth measure has a figure of 6, and the sixth measure has a figure of 7. The seventh measure has a figure of 6, and the eighth measure has a figure of 7. The ninth measure has a figure of 6, and the tenth measure has a figure of 7. The eleventh measure has a figure of 6, and the twelfth measure has a figure of 7. The thirteenth measure has a figure of 6, and the fourteenth measure has a figure of 7. The fifteenth measure has a figure of 6, and the sixteenth measure has a figure of 7. The seventeenth measure has a figure of 6, and the eighteenth measure has a figure of 7. The nineteenth measure has a figure of 6, and the twentieth measure has a figure of 7. The twenty-first measure has a figure of 6, and the twenty-second measure has a figure of 7. The twenty-third measure has a figure of 6, and the twenty-fourth measure has a figure of 7. The twenty-fifth measure has a figure of 6, and the twenty-sixth measure has a figure of 7. The twenty-seventh measure has a figure of 6, and the twenty-eighth measure has a figure of 7. The twenty-ninth measure has a figure of 6, and the thirtieth measure has a figure of 7. The thirty-first measure has a figure of 6, and the thirty-second measure has a figure of 7. The thirty-third measure has a figure of 6, and the thirty-fourth measure has a figure of 7. The thirty-fifth measure has a figure of 6, and the thirty-sixth measure has a figure of 7. The thirty-seventh measure has a figure of 6, and the thirty-eighth measure has a figure of 7. The thirty-ninth measure has a figure of 6, and the fortieth measure has a figure of 7. The forty-first measure has a figure of 6, and the forty-second measure has a figure of 7. The forty-third measure has a figure of 6, and the forty-fourth measure has a figure of 7. The forty-fifth measure has a figure of 6, and the forty-sixth measure has a figure of 7. The forty-seventh measure has a figure of 6, and the forty-eighth measure has a figure of 7. The forty-ninth measure has a figure of 6, and the fiftieth measure has a figure of 7. The fifty-first measure has a figure of 6, and the fifty-second measure has a figure of 7. The fifty-third measure has a figure of 6, and the fifty-fourth measure has a figure of 7. The fifty-fifth measure has a figure of 6, and the fifty-sixth measure has a figure of 7. The fifty-seventh measure has a figure of 6, and the fifty-eighth measure has a figure of 7. The fifty-ninth measure has a figure of 6, and the sixtieth measure has a figure of 7. The sixty-first measure has a figure of 6, and the sixty-second measure has a figure of 7. The sixty-third measure has a figure of 6, and the sixty-fourth measure has a figure of 7. The sixty-fifth measure has a figure of 6, and the sixty-sixth measure has a figure of 7. The sixty-seventh measure has a figure of 6, and the sixty-eighth measure has a figure of 7. The sixty-ninth measure has a figure of 6, and the seventieth measure has a figure of 7. The seventy-first measure has a figure of 6, and the seventy-second measure has a figure of 7. The seventy-third measure has a figure of 6, and the seventy-fourth measure has a figure of 7. The seventy-fifth measure has a figure of 6, and the seventy-sixth measure has a figure of 7. The seventy-seventh measure has a figure of 6, and the seventy-eighth measure has a figure of 7. The seventy-ninth measure has a figure of 6, and the eightieth measure has a figure of 7. The eighty-first measure has a figure of 6, and the eighty-second measure has a figure of 7. The eighty-third measure has a figure of 6, and the eighty-fourth measure has a figure of 7. The eighty-fifth measure has a figure of 6, and the eighty-sixth measure has a figure of 7. The eighty-seventh measure has a figure of 6, and the eighty-eighth measure has a figure of 7. The eighty-ninth measure has a figure of 6, and the ninetieth measure has a figure of 7. The ninety-first measure has a figure of 6, and the ninety-second measure has a figure of 7. The ninety-third measure has a figure of 6, and the ninety-fourth measure has a figure of 7. The ninety-fifth measure has a figure of 6, and the ninety-sixth measure has a figure of 7. The ninety-seventh measure has a figure of 6, and the ninety-eighth measure has a figure of 7. The ninety-ninth measure has a figure of 6, and the hundredth measure has a figure of 7.

**System 2:** The Violin part continues with a treble clef and a 3/4 time signature. The figured bass part is in the bass clef. The first measure has a figure of 4, and the second measure has a figure of #3. The third measure has a figure of 4, and the fourth measure has a figure of #3. The fifth measure has a figure of 4, and the sixth measure has a figure of #3. The seventh measure has a figure of 4, and the eighth measure has a figure of #3. The ninth measure has a figure of 4, and the tenth measure has a figure of #3. The eleventh measure has a figure of 4, and the twelfth measure has a figure of #3. The thirteenth measure has a figure of 4, and the fourteenth measure has a figure of #3. The fifteenth measure has a figure of 4, and the sixteenth measure has a figure of #3. The seventeenth measure has a figure of 4, and the eighteenth measure has a figure of #3. The nineteenth measure has a figure of 4, and the twentieth measure has a figure of #3. The twenty-first measure has a figure of 4, and the twenty-second measure has a figure of #3. The twenty-third measure has a figure of 4, and the twenty-fourth measure has a figure of #3. The twenty-fifth measure has a figure of 4, and the twenty-sixth measure has a figure of #3. The twenty-seventh measure has a figure of 4, and the twenty-eighth measure has a figure of #3. The twenty-ninth measure has a figure of 4, and the thirtieth measure has a figure of #3. The thirty-first measure has a figure of 4, and the thirty-second measure has a figure of #3. The thirty-third measure has a figure of 4, and the thirty-fourth measure has a figure of #3. The thirty-fifth measure has a figure of 4, and the thirty-sixth measure has a figure of #3. The thirty-seventh measure has a figure of 4, and the thirty-eighth measure has a figure of #3. The thirty-ninth measure has a figure of 4, and the fortieth measure has a figure of #3. The forty-first measure has a figure of 4, and the forty-second measure has a figure of #3. The forty-third measure has a figure of 4, and the forty-fourth measure has a figure of #3. The forty-fifth measure has a figure of 4, and the forty-sixth measure has a figure of #3. The forty-seventh measure has a figure of 4, and the forty-eighth measure has a figure of #3. The forty-ninth measure has a figure of 4, and the fiftieth measure has a figure of #3. The fifty-first measure has a figure of 4, and the fifty-second measure has a figure of #3. The fifty-third measure has a figure of 4, and the fifty-fourth measure has a figure of #3. The fifty-fifth measure has a figure of 4, and the fifty-sixth measure has a figure of #3. The fifty-seventh measure has a figure of 4, and the fifty-eighth measure has a figure of #3. The fifty-ninth measure has a figure of 4, and the sixtieth measure has a figure of #3. The sixty-first measure has a figure of 4, and the sixty-second measure has a figure of #3. The sixty-third measure has a figure of 4, and the sixty-fourth measure has a figure of #3. The sixty-fifth measure has a figure of 4, and the sixty-sixth measure has a figure of #3. The sixty-seventh measure has a figure of 4, and the sixty-eighth measure has a figure of #3. The sixty-ninth measure has a figure of 4, and the seventieth measure has a figure of #3. The seventy-first measure has a figure of 4, and the seventy-second measure has a figure of #3. The seventy-third measure has a figure of 4, and the seventy-fourth measure has a figure of #3. The seventy-fifth measure has a figure of 4, and the seventy-sixth measure has a figure of #3. The seventy-seventh measure has a figure of 4, and the seventy-eighth measure has a figure of #3. The seventy-ninth measure has a figure of 4, and the eightieth measure has a figure of #3. The eighty-first measure has a figure of 4, and the eighty-second measure has a figure of #3. The eighty-third measure has a figure of 4, and the eighty-fourth measure has a figure of #3. The eighty-fifth measure has a figure of 4, and the eighty-sixth measure has a figure of #3. The eighty-seventh measure has a figure of 4, and the eighty-eighth measure has a figure of #3. The eighty-ninth measure has a figure of 4, and the ninetieth measure has a figure of #3. The ninety-first measure has a figure of 4, and the ninety-second measure has a figure of #3. The ninety-third measure has a figure of 4, and the ninety-fourth measure has a figure of #3. The ninety-fifth measure has a figure of 4, and the ninety-sixth measure has a figure of #3. The ninety-seventh measure has a figure of 4, and the ninety-eighth measure has a figure of #3. The ninety-ninth measure has a figure of 4, and the hundredth measure has a figure of #3.

**System 3:** The Violin part continues with a treble clef and a 3/4 time signature. The figured bass part is in the bass clef. The first measure has a figure of 5, and the second measure has a figure of 6. The third measure has a figure of 5, and the fourth measure has a figure of 6. The fifth measure has a figure of 5, and the sixth measure has a figure of 6. The seventh measure has a figure of 5, and the eighth measure has a figure of 6. The ninth measure has a figure of 5, and the tenth measure has a figure of 6. The eleventh measure has a figure of 5, and the twelfth measure has a figure of 6. The thirteenth measure has a figure of 5, and the fourteenth measure has a figure of 6. The fifteenth measure has a figure of 5, and the sixteenth measure has a figure of 6. The seventeenth measure has a figure of 5, and the eighteenth measure has a figure of 6. The nineteenth measure has a figure of 5, and the twentieth measure has a figure of 6. The twenty-first measure has a figure of 5, and the twenty-second measure has a figure of 6. The twenty-third measure has a figure of 5, and the twenty-fourth measure has a figure of 6. The twenty-fifth measure has a figure of 5, and the twenty-sixth measure has a figure of 6. The twenty-seventh measure has a figure of 5, and the twenty-eighth measure has a figure of 6. The twenty-ninth measure has a figure of 5, and the thirtieth measure has a figure of 6. The thirty-first measure has a figure of 5, and the thirty-second measure has a figure of 6. The thirty-third measure has a figure of 5, and the thirty-fourth measure has a figure of 6. The thirty-fifth measure has a figure of 5, and the thirty-sixth measure has a figure of 6. The thirty-seventh measure has a figure of 5, and the thirty-eighth measure has a figure of 6. The thirty-ninth measure has a figure of 5, and the fortieth measure has a figure of 6. The forty-first measure has a figure of 5, and the forty-second measure has a figure of 6. The forty-third measure has a figure of 5, and the forty-fourth measure has a figure of 6. The forty-fifth measure has a figure of 5, and the forty-sixth measure has a figure of 6. The forty-seventh measure has a figure of 5, and the forty-eighth measure has a figure of 6. The forty-ninth measure has a figure of 5, and the fiftieth measure has a figure of 6. The fifty-first measure has a figure of 5, and the fifty-second measure has a figure of 6. The fifty-third measure has a figure of 5, and the fifty-fourth measure has a figure of 6. The fifty-fifth measure has a figure of 5, and the fifty-sixth measure has a figure of 6. The fifty-seventh measure has a figure of 5, and the fifty-eighth measure has a figure of 6. The fifty-ninth measure has a figure of 5, and the sixtieth measure has a figure of 6. The sixty-first measure has a figure of 5, and the sixty-second measure has a figure of 6. The sixty-third measure has a figure of 5, and the sixty-fourth measure has a figure of 6. The sixty-fifth measure has a figure of 5, and the sixty-sixth measure has a figure of 6. The sixty-seventh measure has a figure of 5, and the sixty-eighth measure has a figure of 6. The sixty-ninth measure has a figure of 5, and the seventieth measure has a figure of 6. The seventy-first measure has a figure of 5, and the seventy-second measure has a figure of 6. The seventy-third measure has a figure of 5, and the seventy-fourth measure has a figure of 6. The seventy-fifth measure has a figure of 5, and the seventy-sixth measure has a figure of 6. The seventy-seventh measure has a figure of 5, and the seventy-eighth measure has a figure of 6. The seventy-ninth measure has a figure of 5, and the eightieth measure has a figure of 6. The eighty-first measure has a figure of 5, and the eighty-second measure has a figure of 6. The eighty-third measure has a figure of 5, and the eighty-fourth measure has a figure of 6. The eighty-fifth measure has a figure of 5, and the eighty-sixth measure has a figure of 6. The eighty-seventh measure has a figure of 5, and the eighty-eighth measure has a figure of 6. The eighty-ninth measure has a figure of 5, and the ninetieth measure has a figure of 6. The ninety-first measure has a figure of 5, and the ninety-second measure has a figure of 6. The ninety-third measure has a figure of 5, and the ninety-fourth measure has a figure of 6. The ninety-fifth measure has a figure of 5, and the ninety-sixth measure has a figure of 6. The ninety-seventh measure has a figure of 5, and the ninety-eighth measure has a figure of 6. The ninety-ninth measure has a figure of 5, and the hundredth measure has a figure of 6.

[21]

[29]

## TWO ITALIAN SONGS OF THE SEVENTEENTH CENTURY

'Invito a l'Allegrezza: Ite ho mai' by B. Marini  
(from 'Scherzi e canzonette a una e due voci', Parma, 1622)

Marini often specified the chitarrone, particularly when accompanying the violin. The original score consists of the voice part and unfigured bass line as well as guitar *alfabeto*. All figures given here are taken from the *alfabeto*. The continuo part again plays two roles: one being a simple accompaniment, and the other being a melodic partner to the violin (in the ritornello) and the voice, bars 9 and 10. Simple, full chords are required in the first role, and *tasto solo* or a two-part texture for most of the second. I have tried to indicate this in the figuring.

## Ex. 311

I - te ho - mai a - spri gua - i ces - siil cor di so - spi-rar

5

ces - si - no i lu - mi qua - si due fiu - - mi da si lun - go la - gri - mar fu - - ga e

9

**Ritornello I** Violino, e chitarrone

mo - ia o - - - gni noi - - - a.

15

*Sonetto spirituale by G. Frescobaldi*

(from 'Primo Libro d'arie musicali per cantarsi nel gravicimbalo e tiroba', Florence, 1630)

The requirements for this monody are almost completely harmonic. You will have many opportunities to vary the way of arpeggiating chords. There are also many instances of dissonances between the voice and accompaniment, e.g. in bars 3, 14, 24, 29 and 32. All figures are editorial. One might try improvising a small transition between bars 21 and 22 to establish a different mood when Mary starts speaking.

## Ex. 312

A piè del - la gran Cro - ce, in cui lan-gui - va  
stronger

slow spread

5

vi-ci - no à mor-te il buon Gie - sù spi - ran - - te, sca - pi - glia - ta co - sì pian-ger s' u  
quicker

9

- di - - va La sua fe - - de - - le ad - do - lo - - ra - - ta A - man - -

12

- te; e dell' u - mor che da' begli oc - chi us-ci - va, e dell'

16

or del - la chio - ma on - do - sa, e - ran - te, non man - dò mai, da ché la vi - ta è

19

vi - va, Per - - le ed o - ro più bel l'In - - dia, ò l'At - lan - - te;

22

"Co - me far," (di - ce - - a, las - - sa,) "O Signor mi - - o,

26

puoi sen - za me quest' ul - - ti - - ma pa - ro - la? Co - - me, mo - ren - do



29

tu, vi - ver poss' i - o? Co-me, mo-ren-do tu, vi- ver poss' i - o?

34

Che se mo-rir pur vuoi, l'a-ni-ma u-ni-ta ho te - co (il sai, mio Re-den-tor, mio

38

Di - o), pe-rò te-co a-ver deg-gio e mor-te, e vi - ta, pe-rò

43

te-co a-ver deg-gio e mor-te, e vi - - - ta."

piano



## FRENCH MUSIC

'Par mes chants' by M. Lambert  
 (from 'Les Airs de Mon. Lambert', Paris, c1680)

Michel Lambert was himself a singer and theorbo player. This example of his work comes from one of several publications of *airs*; The volume also includes ensemble settings of each solo song.

The music is well written for the theorbo, and all the figures describe clearly what is required of the accompanist, as in bar 11 which asks for 4 3 not  $\frac{6}{4} \frac{5}{3}$ . This shows that Lambert did not want the voice part doubled at a lower octave.

## Ex. 313

The musical score consists of three systems, each with a vocal line and a lute/theorbo accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4.

**System 1:** The vocal line begins with the lyrics "Par mes chants tri - stes et tou - chants, tri - stes et tou -". The lute line features figured bass notation:  $\flat 6$ , 6, 6,  $\flat$ , #, 6,  $\flat$ , 6, #3, 6, #5.

**System 2:** The vocal line continues with "- chants, Vous con - nois - sez Ir - is la dou - leur, la dou - leur qui me pres -". The lute line includes figures: 7, 6, 6,  $\flat$ ,  $\flat$ ,  $\downarrow$  6, 7, 6, 6, 4, 3.

**System 3:** The vocal line has two first endings. The first ending is marked with a bracket and the number 1. The second ending is marked with a bracket and the number 2. The lyrics are "- se: - se: Mes en - nuis sont cru -". The lute line includes figures:  $\downarrow$  6, 6, #6,  $\flat$ , #, 6, 5.

15

- els, rien ne peut les ba - nir, Et je ne chan - te pas —

6 b 7 6 5 3 6 b # 4 3 2

20

pour char-mer ma tri - stes - - - se: Mais plus - tost

b 5 6 #6 3 3 4 6 # # 6

24

pour l'en - tre - te - nir; Mais — plus - tost pour l'en -

5 6 b 7 6 #6 b

28

- - tre - te - nir. - nir.

b # 3 6 #6

All figures are original .

2.

La langueur  
 Règne dans mon cœur,  
 Et je n'espère pas que jamais elle cesse:  
 Mais j'aime ce tourment que rien ne doit finir  
 Non je ne chante pas pour charmer ma tristesse,  
 C'est plutôt pour l'entretenir.

*Prélude by F. Couperin*

(from 1st movement of the 'Quatorzième Concert' from 'Les Goûts-réunis', Paris, 1724)

Couperin's figuring is so clear and helpful that one can learn a great deal from his music. This movement sounds very well with a flute accompanied by a theorbo alone, or by archlute and viola da gamba.

From his use of the passing note sign (—) you can tell when to re-strike chords. The harmony of this period is quite rich and full, e.g.  $\frac{6}{5}$  will be required when 6 alone might have been expected in the seventeenth century. Similarly there is much use of the 7th at cadences.

Ex. 314

**Gravement**

Flute or violin

Figured bass notation (from left to right):

System 1:  $\flat 3$   $\frac{6}{4}$   $\frac{6}{3}$   $\frac{\flat 3}{5}$   $\# 3$   $\frac{6}{4}$   $\flat 3$   $\frac{6}{5}$   $\frac{3}{4}$   $3$   $4+$   $\frac{6}{3}$   $3$   $4+$   $\# 6$

System 2:  $\flat 3$   $\frac{6}{3}$   $\frac{6}{4}$   $\frac{6}{5}$   $\# 3$   $\frac{6}{3}$   $\# 3$   $\frac{6}{5}$   $\flat 3$   $\# 6$   $\frac{6}{5}$   $\frac{5}{4}$   $\frac{7}{3}$

System 3:  $\flat 3$   $\flat 3$   $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{3}$   $\# 6$   $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{3}$   $\#$   $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{3}$   $\# 6$

System 4:  $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{3}$   $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{3}$   $\#$   $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{3}$   $\#$   $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{3}$   $\#$

13

6 4+ 6 #6  
b3 ——— 6 4. b3  
3 3 5  
# ——— 5 # 3  
7  
b3 6 b3  
5 5 #3 ———  
7

(b)

All figures are original.

## TWO ARIAS FROM ITALIAN CANTATAS OF THE EIGHTEENTH CENTURY

*Aria (anon., c1720)*

(1st movement of 'Cantata per leuto obbligato' from British Library Add. MS 14226, ff. 25–8)

Both of these final examples contain an element of obbligato in the accompaniment. This first piece is an aria for soprano and archlute. It is clear from the writing that the archlute is the only accompanying instrument, sometimes playing solo and other times assuming a continuo role. The character of the archlute writing may serve as an example when dealing with arias such as ex. 316 below.

When playing the obligato parts it is not necessary to add much harmony, if any. The figure found in bars 11, 37 and elsewhere is in itself two parts and requires only an occasional 10th, if that. The original figures appear below the bass line and editorial ones above.

Ex. 315

**Allegro e non presto**

(Archlute in G)

Tasto solo<sub>1</sub>

64

7

1 2 3 4 5

6

13

19

25

lo per non pian - ge - re non vo - gio a - mar — ser - bar — vo' al co - re la

31

li - ber - tà, la li - ber - tà, — la li - ber -

37

- tà.

F.S.

44

lo per non pian-ge-re non vo-glio a -

6 5

50

-mar ser - bar vo' al co - re la li - ber - tà, la li - ber -

6 6 6 6 6

[7 6] 9 8

56

-tà, ser - bar vo' al co - re la

T.S.

3b

63

li - ber - tà, la li - ber - tà, ser - bar vo' al co - re la li - ber -

4 3 6 6

69

tà, la li - ber - tà, ser - bar vo' al

T.S.

6 6 6

7 6 9 8

76

co - re la li - ber - tà, la li - ber - tà.

83

90

*Fine*

97

S' - re - ne m'a - ma pos - so com - pian - ge - re il su - o pe - nar, se

103

bra - ma a - mo - re pie - ta - te, pie - ta - te au - rà, T.S.



108

se bra - ma a - mo - re pie - ta - te, pie -

113

- ta - te au - rà, se bra - ma a -

T.S.

118

- mo - re pie - ta - te, pie - ta - te au - rà.

D. C. al Fine

T.S.

*Aria by G.F. Handel*

(1st aria from cantata 'La Bianca Rosa', British Library MS RM. 19.c.7, f.102, 1707)

The cantata works extremely well with only an archlute, as the writing for the bass part uses many broken chords. The figure in bar 3 needs only 10ths above the bass notes, as indicated. Original figures are given below the bass line and editorial ones above. In many ways the accompaniment fulfils the same function as that of the anonymous *Cantata per leuto obbligato* above.



**Andante**

(Archlute)

Sei pur bel - la pur vez - zo - sa, bian-ca Ro-sa,

4 Sei pur bel - la pur vez-zo - sa, bian-ca Ro - sa, bian-ca Ro - sa in mez-zo ai

7 fior, bian-ca Ro-sa, sei pur bel-la pur vez - zo - sa, sei pur bel-la sei vez-zosa sei pur bella, bianca  
etc. etc.

10 Ro - sa, sei vez-zo - sa in mez-zo ai fior, bian-ca Ro-sa in mezzo ai

13 fior, sei pur bel - la pur vez - zo - sa, bian - - - ca Ro - sa, sei pur bel - la pur vez -  
etc. etc.

16

- zo - sa, — bian - ca Ro - sa in mez - zo ai fior, bian - ca Ro - sa in mez - zo ai fior.

19

(Fine)

Va - ri so - no — i lo - ro a - man - ti, va - ri so - no — i lo - ro a -

22

- man - ti, — tu — sol van - ti, tu sol van - ti il tuo can - dor, il tuo can - dor — tu — sol

24

van - ti il tuo can - dor, va - ri so - no i lo - ro a - man - ti, — tu sol — van - ti il tuo can - dor, — tu sol

27

*D. C. al Fine*

van - ti tuo can - dor, il tuo can - dor, — tu — sol van - ti il tuo can - dor.

## APPENDIX

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### SONG TRANSLATIONS

Ex. 138

Alas, sight too sweet and yet too bitter!  
Are you then losing me because you love me too much?  
And I, unhappy one, lose . . .

Ex. 143

Far from you, my love,  
I am battered by ceaseless restlessness!  
Still the hours of swift-flying time flatter my injuries  
Because they keep from my heart  
That treasured moment  
When I can visualize your face.

Ex. 290

That cruel lady who because of my pain  
Deprives my heart of freedom  
Enchants and kills me continually.  
She scorns my tears and laughs pitilessly  
At my torment.

Ex. 291

Dear welcome kisses,  
My life's food, the bait of love!  
At such sweet invitations  
Now cut off, now return my heart again to me!  
Ah! from henceforth you charge me to kiss . . .  
O sweetest kisses.

Ex. 292

Broken hopes and determined faith, flames and potent arrows in a poor, weakened heart; to feed a wild passion on sighs alone and cover up suffering from the gaze of others; to follow, with erring, fugitive steps, tracks known to be misleading; to lose both fruit and flower of sparsely flung seed and the eagerly desired reward of unending yearning; to create a law of thought from a single glimpse and a bridle to desire from a chaste will; to put out the entire light of my eyes with crying.

These harsh, disdainful torments I dispatch to you, cruel lady, like a great bundle of sticks for your trophies and my funeral pyre!

Ex. 295

Love, cruel love,  
 Let my tears come to an end!  
 I would not know how to endure so much secret languishing.  
 Your sensitive griefs have no more charms for me.  
 Must I care for an ungrateful creature of such delicate regrets?  
 The treacherous desires of so fickle a lover  
 Have already cost me too many tears and sighs,  
 Mortal languishing and sad awakenings.  
 Alas, for an ingrate who no longer knows how to love,  
 Must one be caught and ruin oneself in sadness?

Ex. 296

*Aria*

The lover who is always sighing makes me sigh with boredom. The less he knows how to make me laugh the more I laugh at him. When, spirit seized by vexation, he recounts his love to the woods, if they be not deaf to his lament, they laugh at it in their turn.

*Recitative*

The young and playful Lisete, who wants to love for laughter or not to love at all, thus keeps herself to herself by playing with her dog. Her beautiful eyes where love holds a shining empire, her colour which enlivens his desires, her mouth which adorns a gracious smile; in her, at length, nothing breathes but playfulness and pleasures.

Ex. 301

*Recitative*

Nymphs and shepherds who nourish sweet fires of love in your hearts, ah! for pity's sake tell me, where is my beautiful Clori wandering? If you want to know her virtues, her excellences, her ways, I will tell you – but look out! don't let your gaze settle on her eyes!

*Aria*

The lovely nymph who makes me  
 Love her is a tyrant.  
 Always rebelling, she misleads and  
 Runs away from he who most loves her.

Ex. 302

In all lexicons, in all the dictionaries  
 There is no more beautiful word than tobacco.  
 This word revives my spirit  
 This word shortens for me  
 By its lasting goodness  
 Many a night  
 Many a day.

Ye German grammaticians!  
 Rightly do you count tobacco  
 Amongst your nouns of masculine gender.  
 For tobacco is not for cattle  
 The gender of which is neuter.  
 Nor women, whose gender is feminine.  
 For, when we consider the gender  
 It is, as one concludes easily  
 Solely, by right, for men.

Excepting, however, those women,  
Who are of the common gender.

Ex. 311

Be gone, for ever bitter sorrows,  
Let the heart cease sighing!  
My eyes, grown like two rivers from their endless weeping,  
Now cease and run dry.  
Let all my troubles take flight and die!

Ex. 312

At the foot of the great cross, where the good Jesus languished near to death, his faithful,  
sorrowful lover, her hair all dishevelled, was heard weeping. Never since life or death did India  
or Atlantis send pearls or gold more beautiful than the droplets of moisture which issued from  
those lovely eyes, or the gold of the wandering waves of that hair.

'How can it be, O my Lord', the unfortunate said 'that you can utter your last word without  
me? How can I live when you are dying? Because you want to die, and my soul is united with  
yours, I must have death with you. (He knows, my Redeemer, my God). With you I must have  
death, and life.'

Ex. 313

By my sad, moving songs, Iris,  
You know the sorrow which afflicts me.  
My vexations are cruel, nothing can banish them,  
And I do not sing to charm away my sadness:  
But rather to nourish it.  
Languidness reigns in my heart,  
And I do not hope that it will ever cease:  
But I love this torment which nothing must end.  
No, I do not sing to charm away my sadness:  
But rather to nourish it.

Ex. 315

So that I won't have to weep,  
I don't want to love:  
I want to keep my heart free.  
If Irene loves me,  
I can pity her suffering;  
If she longs for love she will gain my pity.

Ex. 316

You are pure beauty and gracefulness, white rose amid the flowers; many are their loves, but  
you value only your purity.

## NOTES

Full biographical references for the names given in capital letters will be found in the Music List (p. 294) and Select Bibliography (p. 300).

*Preface*

1. See MACE.

*Chapter 1*

1. See MORROW and PRAETORIUS.
2. See SMITH/C and SPENCER.
3. AGAZZARI, quoted from STRUNK, p. 429.
4. GIUSTINIANI, quoted from FORTUNE/G.
5. MAUGARS mentions the archlute in Rome (1639) (trans. in MACCLINTOCK).
6. AGAZZARI, quoted from STRUNK, p. 429.
7. See PRYNNE.
8. See BARON and SMITH/B.
9. RAGUENET, quoted from STRUNK, p. 486.
10. See BOLOGNA.

*Chapter 2*

No notes.

*Chapter 3*

1. Some areas of performance practice need much more research, particularly in Germany and Austria, to establish how common it was to include a theorbo or archlute.
2. See FORTUNE/H and FORTUNE/M.
3. See JONES/B.
4. See SMITH/B.

*Chapter 4*

1. I have found that sources such as GASPARINI and MATTEIS give accidentals sometimes before and sometimes after the figure. Both methods are used in the present tutor, although I favour the latter.
2. For an exhaustive study I would advise further reading of ARNOLD and WILLIAMS.

*Chapter 5*

1. See HANCOCK.
2. For further information on accidentals, see R. Donington, *Baroque Music – Style and Performance*, Chapter 6.
3. NIEDT, quoted from ARNOLD, Vol. I, p. 228.
4. See GASPARINI (trans. Stillings).

## Chapter 6

1. For further information on hemiolas, see R. Donington, *Baroque Music – Style and Performance*, pp. 39–41.
2. PENNA, quoted from ARNOLD, Vol. I, p. 369. (N.B. the italics are Arnold's.)
3. WERCKMEISTER, quoted from ARNOLD, Vol. I, p. 39.
4. SAINT-LAMBERT, quoted from ARNOLD, Vol. I, p. 197.
5. See ALLSOP.
6. SAINT-LAMBERT, quoted from ARNOLD, Vol. I, p. 196.
7. CACCINI, quoted from STRUNK, p. 392.
8. See QUANTZ.
9. See PERRINE/L and PERRINE/T.
10. Quoted from PASQUALI.
11. Quoted from PASQUALI, pp. 47–8.
12. Quoted from GASPARINI (trans. Stillings).
13. Quoted from MACE, p. 217.
14. Quoted from HEINICHEN-BUELOW, pp. 156–7.
15. Quoted from GAGLIANO-ERBER.
16. AGAZZARI, quoted from STRUNK, p. 427.
17. VIADANA, quoted from ARNOLD, Vol. I, p. 11.
18. Quoted from BACILLY (trans. Caswell).
19. SAINT-LAMBERT, quoted from ARNOLD, Vol. I, p. 196.
20. Quoted from GASPARINI (trans. Stillings).
21. Quoted from HEINICHEN-BUELOW, p. 157.
22. AGAZZARI, quoted from STRUNK, p. 428.
23. PENNA, quoted from ARNOLD, Vol. I, p. 148.
24. NIEDT, quoted from ARNOLD, Vol. I, p. 230.
25. Quoted from HEINICHEN-BUELOW, p. 173.

## Chapter 9

1. See PICCINI and BUETENS/P.
2. The recently discovered GOESS MS (c1665) contains theorbo solos prior to De Visée, and the use of the instrument is very poor indeed when compared with him. For more information, see SMITH/E.

## Chapter 11

1. See CAFFAGNI.
2. See GARNSEY.
3. See MASON/F for a full discussion of CAMPION.

## Chapter 12

1. See BUETENS/M.
2. See DUCKLES.

## MUSIC LIST

The first part contains the most important tablature sources grouped together by country of origin. When a source is available in facsimile or modern edition this is recorded at the end of each entry.

The second part is a personal list of modern editions of music without tablature which I have used, and which I would recommend to students of continuo playing.

Names appearing in capital letters in the 'Abbreviations' column cross-refer to the Notes (p. 292) for ease of reference.

## TABLATURE SOURCES

(a) Songs with tablature realizations of figured or unfigured basses.

(b) Solo music for the theorbo, with some references to solo music for lute and archlute.

Those sources listed below which are also in facsimile should be added to the Repertory list on p. 000.

*Italian seventeenth-century sources**Abbreviations*

Brussels, Royal Conservatory Library. MS 704 (formerly 8750).

140 Italian monodies c1620.

Many songs with French tab. for a 10-course instrument in G and A. The voice leading in the intabulations suggest both lute and theorbo tuning. Composers include Peri and Caccini (1614). Bass courses rarely used.

Facs.: Thesaurus Musicus, Brussels, 1979.

Castaldi, B. *Capricci a due stromenti*, Modena, 1622.

Italian tab.; duets for *tiorba* and *tiorbino*; solo music for *tiorba*; songs with *tiorba* tab.

Facs.: Minkoff, Geneva, 1981.

Corradi, F. *Le stravaganze d'Amore*, Venice, 1616.

Songs for 1, 2 and 3 voices and b.c. Staff notation, guitar alfabeto, and Italian tab. for chitarrone.

Gianoncelli, B. *Il liuto*, Venice, 1650.

Italian tab.; solo music for 14-course lute (*liuto attiorbato*).

Kapsberger, J.H. (G.G.).

Solo music all available in facs. (S.P.E.S., Florence, 1981):



*Libro primo d'intavolatura di lauto*, Rome, 1611. Italian tab. for 10-course lute.

*Libro primo d'intavolatura di chitarrone*, Venice, 1604. Italian tab. for 11-course chitarrone in A.

*Libro quarto d'intavolatura di chitarrone*. Rome, 1640. Italian tab. for 19-course chitarrone.

Songs all available in facs. (S.P.E.S., Florence, 1981):

*Libro primo di arie passeggiare*, Rome, 1612. Voice and bass in staff notation; Italian tab. for 19-course chitarrone.

*Libro primo di villanelle*, Rome, 1610.

*Libro terzo di villanelle*, Rome 1619.

The last two books contain songs for 1, 2 and 3 voices and bass in staff notation; guitar alfabeto and Italian tab. for chitarrone.

Kassel, Murhard'sche City Library. MS 4° Mus. 108 vol. 1.

Contains some songs for voice with Italian tab. for 10-course instrument; basses rarely used. Includes Caccini's *Amarilli mia bella*.

Melii, P.P.

All available in facs. (S.P.E.S. Florence, 1979):

*Intavolatura di liuto attiorbato, Libro Secondo*, Venice, 1614.

*Intavolatura di liuto attiorbato, Libro Terzo*, Venice, 1616.

*Intavolatura di liuto attiorbato, Libro Quarto*, Venice, 1616.

*Intavolatura di liuto attiorbato e di tiorba, Libro Quinto*, Venice, 1620.

Italian tab. for 13 course lute; 13 course theorbo.

Modena, State Library. MS Archivio Ducale no. 4.

14-course theorbo in Italian tab; music by AP (i.e. Alessandro Piccinini) and HK (i.e. Hieronymus Kapsberger) dated 1619.

(This MS may contain music from Kapsberger's lost 2nd and 3rd books for solo chitarrone.)

Piccinini, A. *Intavolatura di liuto et di chitarrone, Libro Primo*, Bologna, 1623.

PICCININI

Italian tab. for 13-course lute and 14-course chitarrone.

Facs.: *Antiquae Musicae Italicae Monumenta Bononiensis*, Bologna, 1962.

*Intavolatura di liuto, Libro Secondo*, Bologna, 1639.

Italian tab. for 13-course lute.

Facs. of both books: S.P.E.S., Florence, 1983.

Pittoni, G. *Intavolatura di tiorba, Op.1, Sonate da chiesa*, Bologna, 1669.

Italian tab. for 14-course theorbo and staff notation for organ continuo.

*Intavolatura di tiorba, Op.2, Sonate da camera*, Bologna, 1669.

Italian tab. for 14-course theorbo and staff notation for harpsichord continuo.

Both available in facs.: S.P.E.S., Florence, 1981.

Rome, Vatican Library. MS Barb. Lat. 4145, XLVII 16.

MS for 14-course theorbo in Italian tab. (c1627).

Music by Kapsberger and Anon.

Zamboni, G. *Sonate d'intavolatura di leuto*, op. 1, Lucca, 1718.

Music for 14-course archlute in ordinary G tuning.

Facs.: S.P.E.S., Florence, 1983.

*French seventeenth-century sources*

Besançon, Bibliothèque de la Ville. *Vaudry de Saizenay* MS 279152 (1699).

14-course theorbo and 11-course lute. Theorbo music by de Visée, Couperin, Lully, Hurel, Le Moine.

Facs.: Minkoff, Geneva, 1980.

De Visée, R. *Pièces de Theorbe et de Luth mises en partition, dessus et basse*, Paris, 1716.

Facs.: Musica musica, Basel, 1981.

Goess, Count von, Private Library, Ebenthal, Austria, MS XV g 12, 2277 (c1665).

GOESS

French tab. for 14-course theorbo and 11-course lute. Composers include Hurel.

New York, Pierpont Morgan Library. MS 17524

14-course theorbo in French tab. Music by Charles Hurel (c1670?).

Paris, Bibliothèque Nationale. *Rès 1106* and *VM<sup>7</sup> 6265*.

Both contain music for 14-course theorbo in French tab.

Composers include de Visée, Couperin, Lully, Le Moine (c1690?).

Vienna, Austrian National Library. *Mus. MS 17706* (c1660?).

Music in French tab. for 11-course lute and 14-course theorbo.

Music for theorbo includes pieces by Michele-Angelo Bartolomi (Angelo Michele Bartolotti).

*English seventeenth-century sources*

London, British Library. *Eg. 2013* (c1630?).

11-course instrument in G and A. French tab., probably English theorbo tuning. Songs by Lawes, Lanier, Johnson etc.

London, Lambeth Palace Library. *Ann Blount's Song Book* MS 1041 (c1640?).

English and French songs with French tab. for 13-course English theorbo in G and A. Composers include Colemann, Lanier and Lawes.

New York, Public Library. *Drexel* MS 4175 (*Ann Twice Her Booke*) (c1630).

Contains some English songs (Johnson, Lawes) with French tab. for a 10-course instrument in G. 1st course rarely used. Probably English theorbo.

Oxford, Bodleian Library. *Mus. MS b.1.* (c1660?).

Songs and theorbo solos by John Wilson. Songs in staff notation including some with French tab. for 12-course English theorbo in G. 30 voluntaries for theorbo solo.

*MS Don. c. 57* (c1630?).

Ff. 92–9 contain songs by English composers (Lawes, Johnson) with tab. for a 10-course instrument in G. Probably English theorbo. F. 91v contains some chords in tablature marked 'Steps upon the Theorbo'.

*Mus. sch. f. 575* (1673).

Songs by English composers with tablature for a 10-course instrument in G, probably an English theorbo.

Tokyo, Nanki Music Library. *Nanki MS n-4/42* (c1680).

Songs with French tab. for 13-course English theorbo and/or archlute in G, possibly in the hand of Cesare Morelli, guitar teacher to Samuel Pepys.

#### REPERTORY AVAILABLE IN MODERN EDITION AND FACSIMILE

This is a list of modern editions of music without tablature which I have used and would recommend to students of continuo playing. There are, at present, large gaps in the repertory of music available in modern editions and facsimile, particularly French *airs de cour* and Italian trio sonatas with theorbo or archlute. Some items listed are out of print at the time of writing (e.g. Gregg Press facsimiles) but may be obtained at any good library.

Blow, J. *Amphion Anglicus*, London, 1700.

Facs.: Broude Bros., New York, 1965.

Facs.: Gregg Press, New Jersey, 1965.

Caccini, G. *Le Nuove Musiche*, Florence, 1602.

CACCINI

Facs.: Broude Bros., New York.

Modern ed.: A.R. Editions, ed. H. W. Hitchcock, 1970.

*Il Fuggilotto*, Venice, 1613.

Facs.: S.P.E.S., Florence, 1983.

*Nuove Musiche e nuova maniera di scriverle*, Florence, 1614.

Modern ed.: A.R. Editions, ed. H. W. Hitchcock, 1978.

Castello, D. *Sonate concertate*, Venice, 1658 (*libro primo*); Venice, 1644 (*libro secondo*).

Facs.: S.P.E.S., Florence, 1979 and 1981.

Cazzati, M. *Correnti e balletti*, Bologna, 1662.

Facs.: S.P.E.S., Florence, 1979.

*Cantate morali e spirituali a voce sola*, Bologna, 1659.

Facs.: Forni, Bologna, 1969.

Corelli, A. *Sonate da chiesa*, Op. 1, Rome, 1683; Op. 3, Modena, 1689.

Ed. Joachim and Chrysander (no date): repr. (a) Augener/

Galliard, London, 19??; (b) Lea Pocket Scores, New York, 1968.

Couperin, F. *Concerts Royaux*, Paris, 1722.

Modern ed.: Musica Rara, London, 1973.

*Les goûts-réunis ou Nouveaux concerts*, Paris, 1724.

Facs.: Minkoff, Geneva, 1979.

Modern ed.: Musica Rara, London, 1974.

Dowland, R. *A Musical Banquet*, London, 1610 (containing two songs by Caccini with lute tab. accompaniment).

Facs.: Scholar Press, London, 1977.

Modern ed.: Stainer and Bell, London, 1968.

Falconiero, A. *Il primo libro di canzone*, Naples, 1650.

Facs.: S.P.E.S., Florence, 1980.

Frescobaldi, G. *Libro primo delle canzoni*, 1628 and 1638.

Modern ed.: London Pro Musica, 1975.

*Libro primo d'arie musicali per cantarsi nel gravicimbalo, e tiorba*, Florence, 1630.

Modern ed.: H. Spohr, Schott, Mainz, 1960.

Facs.: S.P.E.S., Florence, 1983.

Gagliano, M. da. *La Dafne*, Florence, 1608.

Modern ed.: J. Erber, Cathedral Music, London, 1978 (includes English trans. of Preface).

GAGLIANO-  
ERBER

Gabrieli, D. *Cantate a voce sola*, Bologna, 1691.

Facs.: S.P.E.S., Florence, 1980.

Handel, G.F. *72 Italian Cantatas*, ed. F. Chrysander, Hamburg, 1887.

Repr. in 4 vols., Kalmus, New York, 19??.

Holman, P. (ed.) *The Division Recorder* (c1680–1708), New York, 1979. (2 vols. of Divisions on a ground for recorder and continuo. Ideal for lute or theorbo accompaniment.)

Huygens, C. *Pathodia*, Paris, 1647.

Modern ed.: F. Noske, Amsterdam, 1957.

(Songs with b.c.)

Jeppesen, K. (ed.). *La Flora* (3 vols.), Copenhagen, 1949.

(An anthology of Italian songs c1600–1750 with editorial keyboard realizations.)

Landi, S. *Il secondo libro d'arie musicali*, Rome, 1627.

Facs.: S.P.E.S., Florence, 1980.

Lawes, H. *The Treasury of Musick*, London, 1669.

Facs.: Gregg Press, New Jersey, 1966.

Legrenzi, G. *Echi di riverenza di cantate, e canzoni*, Bologna, 1678.

Facs.: S.P.E.S., 1980.

*Cantatas and Canzonets*, ed. A. Seay, A. & R. Editions, 1972.

Locke, M. *Chamber Music*, Transcribed and ed. by M. Tilmouth, Musica Britannica Vols. 31 and 32, Stainer and Bell, London, 1971–2.

MacClintock, C. (ed.). *The Solo Song 1580–1730*, New York, 1973.

A useful anthology of songs with editorial keyboard realizations. Editorial decisions are not always completely reliable.

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*Diversi generi di sonate*, Venice, 1655.

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The bibliography contains the following:

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Journals

EM	<i>Early Music</i>
GSJ	<i>Galpin Society Journal</i>
JAMS	<i>Journal of the American Musicological Society</i>
JLSA	<i>Journal of the Lute Society of America</i>
JVGS	<i>Chelys</i> , the journal of the Viola da Gamba Society
LSJ	<i>Lute Society Journal</i>
MD	<i>Musica disciplina</i>
ML	<i>Music and Letters</i>
MQ	<i>Musical Quarterly</i>

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